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CATALOGUE

OF

ETCHINGS AND DRY-POINTS

BY

JAMES McNEILL WHISTLER

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JAMES McNEILL WHISTLER

JAMES McNEILL WHISTLER was born on July 11, 1834, and the record of St. Anne's Church in Lowell, Mass., shows that he was baptized there on November 9th of that year. He died in London on Friday, July 17, 1903, having been in ill health for a considerable period. He was thus on the verge of rounding out the Psalmist's threescore years and ten when the end came; his was a long life, and, on the whole, it was a happy one, though he may have sought to give the world the opposite impression. As with Corot, Millet, and many others, immediate popularity did not fall to his lot, but even as a young man he had the appreciation of the few,—the appreciation which he always preferred,—and long before his death he had won world-wide repute. Connoisseurs here and in Great Britain bought his works; artistic organizations formally honored him; among the members of his profession everywhere he was held in high regard, and to the people at large, his became one of the famous names of the time. The French government bought his great portrait

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of his mother, now in the Luxembourg; the Corporation of the City of Glasgow acquired his next most celebrated portrait, that of Carlyle; and examples of his art hang in the public museums of Boston, Chicago, and Pittsburg. During the past winter a memorial exhibition of productions by him was held by the Royal Scottish Academy in Edinburgh, and a similar enterprise was carried through on a much larger scale by the Copley Society in Boston.

Two informal Whistler exhibitions have been held in the Grolier Club, but the present one has been made as complete as possible, all or nearly all of his etchings and dry-points being shown, as well as many "states" not heretofore described or discovered. There are also several subjects which have not been publicly exhibited before, so that it may be claimed that no such complete exhibition of this side of his genius has ever been given either in America or abroad.

Whistler began life with dreams of service in the army — his father and grandfather were both military men — dreams which throughout his career he looked back upon with unfading interest; but his sojourn at West Point was comparatively brief. Numerous anecdotes are told of his wit and serene faith in himself in those days; but to a cadet constituted as was Whistler,

the discipline must have been extremely irksome, and at the end of nearly three years he was recommended for discharge, being totally deficient in mathematics, though always first in drawing.

It is significant that there should be associated with his (brief) career in the government service at Washington a certain Coast Survey plate on which he etched a number of loosely drawn heads, showing, even at that early age and with all his inherited respect for the traditions of the place, a characteristic disregard of or indifference to official decorum. In short, the spirit of the etcher had to come out, the happy moment for seizing a congenial subject could not be permitted to pass, no matter what suffered, or, from the official point of view, was disfigured. But when as a young man he definitively embraced the career of an artist and began his studies in the atelier of Gleyre, it was not with the etching needle alone that he proposed to make his way. On the contrary, he seems to have had quite as much enthusiasm for the brush, and, in fact, he remained ever after a practitioner of both arts.

The story of his life in Paris and in London is too long to be recited in this place. It is sufficient to note that as an etcher and as a painter he followed ideals of his own, and that while his prints found a certain acceptance, his

paintings were slower in obtaining recognition. Still, if he was not to know commercial success until his later years, his rank as a brilliant artist was freely acclaimed while he was still in his prime; and always, whether praised or contemned, he pursued his chosen path with ardor, painting figure pieces and nocturnes, making water-colors, pastels, and lithographs, and etching plate after plate. By the time he died he had put a remarkable mass of work to his credit.

Whistler was instinctively an etcher. Like Rembrandt, with whom he is unquestionably to be ranked in this field of art, he handled the needle as though it were a perfectly natural means of expression — as natural as the pen is to the average man. He was in his teens when he adorned with his irrelevant observations of human nature the plate mentioned on page 5. We know that he was in financial straits on his way back to Paris from his trip down the Rhine, remittances having failed him; but under these and other discouraging circumstances he made those wonderful, elaborate plates of eastern France (erroneously called the Brittany set) which delight all lovers of the art of etching. Less than three years before his death he went to Corsica for rest and recuperation, and although strictly enjoined not to work, he made several

small etchings and drawings. He was, in fact, an *etcher* all his life long.

The catalogue which Mr. Frederick Wedmore compiled runs in the second edition (that of 1899) to 268 numbers. A Supplementary Catalogue, by "An Amateur," published in New York in 1902, swelled the record so as to account for 372 plates. Four hundred etchings by Whistler are now known, most of which are entered in the following pages. It is not the intention of their compiler to frame the complete and final catalogue, as that would involve almost endless research, both here and in Europe. He simply enumerates the prints to be exhibited, which unfortunately, owing to lack of wall space, must be shown in two, or possibly three sections.

It will be observed that certain of the etchings fall naturally into groups. The French set of the late fifties stands obviously not only for a definite period in Whistler's life, but for a clearly marked phase of his art, and as much may be said of the Thames set which followed not long after; but it should be pointed out that in the case of a man like Whistler, who was always working, it is injudicious to pigeonhole this or that group of his etchings as though it had an existence by itself, with no relation to anything coming before or after. There are points of

contact between the French set and the Thames set, and they lead naturally enough up to the plates of the early seventies, in which Whistler's style suffered notable modification. The Venice set is not an isolated phenomenon; it illustrates another stage in his evolution, which should be followed with the same sense of continuity in the study of his French, Belgian, and Dutch plates, and his Naval Jubilee sketches. The steps in his development should also be traced with reference to the different states of individual plates and with some consideration of the qualities of different impressions. No one was ever more fastidious than Whistler in seeing a print through the press, and one purpose of this exhibition is to show by numerous examples the importance of this aspect of his work. From first to last he was faithful to the great tradition of etching as essentially a linear art, and he remains one of its most representative masters.

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For prints loaned for this exhibition by others than members of the Club, the Committee of Arrangements begs to thank Miss M. Barnes, Mrs. F. A. Bartow, Mrs. F. G. Macomber, Mrs. Bayard Thayer, Mrs. L. M. Touzalin, The New York Public Library, Messrs. W. H. Bustin, Jr., T. J. Coolidge, Jr., J. S. Dutcher, J. P. Elton, Bryan Lathrop, F. G. Lloyd, G. C. Riggs, H. L. Quick, A. W. Scholle, J. Alden Weir, and J. H. Whittemore.

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"W." refers to the numbers in Wedmore's Catalogue, "Sup." to the Supplement thereto, and p. to the page.

H. stands for height.

W. for width.

The sizes given are in inches.

1 **Early Portrait of Whistler.** W. 1.

From the Burty Collection. In Whistler's writing, "Early portrait of self."

2 **Annie Haden.** W. 2.

In Whistler's writing: "Very early; most probably unique."

3 **The Dutchman Holding the Glass.**

4 **Au Sixième.**

A man at the right, with a pipe in his mouth, is sitting before a picture which rests on an easel. At the left is a stove on which a woman is cooking; on the wall at back are sketches, a palette, a hat, and a shelf with pottery. Below, in right corner, "Whistler inv."

H. 4¼; W. 3.

5 **Liverdun.** W. 4.

A. Before the names of artist and printer at bottom. Signed on the right, at top.

B. With the names.

6 **La Rétameuse.** W. 5.

A. Before the name of the artist, and name and address of the printer.

B. With the names and address.

7 **En plein Soleil.** W. 6.

A. Before the printer's name.

B. Finished state.

8 **The Unsafe Tenement.** W. 7.

A. With the sky. A woman is sweeping in the foreground. Before the printer's name.

B. The sky filled with horizontal lines. There is a pitchfork in place of the woman.

C. The sky removed.

9 **The Dog on the Kennel.** W. 8.

10 **La Mère Gérard.** W. 9.

A. Without background, shadow or inscription.

B. Finished state.

11 **La Mère Gérard, Stooping.** W. 10.

12 **Street at Saverne.** W. 11.

A. With artist's name, but before the printer's. Very open work in sky.

B. Sky and street reworked, and now covered with close line-work. New lines at extreme lower right of plate, and on the gate.

C. Closer work on gate in the distance. Slight shading at the top of the lamp.

13 **Gretchen at Heidelberg.** W. 12.

14 **Little Arthur.** W. 13.

A. Proof before the printer's name.

B. With full inscription.

C. "Whistler" now written near the right arm.

15 **La Vieille aux Loques.** W. 14.

A. Less work on the door-step. Before the name of Delâtre.

B. With Delâtre's name; added work on the door-step.

C. The same, on yellow paper.

16 **Annie.** W. 15.

A. Trial proof, clean-wiped, with legs and feet drawn and shaded. No lettering

except "J. W." The face and arrangement of the hair are quite different from the later states.

B. First state.

C. Second state.

17 **La Marchande de Moutarde.** W. 16.

A. Before Delâtre's name, and before the close work under the arch of the doorway.

B. With Delâtre's address. The space above the pots, etc., on the top shelf covered with intricate lines.

C. The address removed.

18 **The Rag Gatherers.** W. 17.

A. Early proof, before the pot at lower left corner was shaded.

B. Added work all over the plate.

C. More intricate work in lower right corner.

D. Two figures introduced.

19 **Fumette.** W. 18.

A. Before the shading in the background.

B. More work on the dress and hair. Signed, "Whistler."

C. With the background and Delâtre's address.

20 **The Kitchen.** W. 19.

A. Before Delâtre's address.

B. With Delâtre's address and "Whistler."

C. The same, in black ink.

D. Plate retouched. Wedmore's second state.

21 **The Title to the French Set.** W. 20.

22 **Auguste Delâtre.** W. 21.

23 **A Little Boy.** W. 22.

A. Early proof.

B. Perpendicular lines added in the background at the left, and horizontal lines at the right.

24 **Seymour Standing under a Tree.** W. 23.

A. Before "Seymour."

B. With "Seymour."

C. The legs are together and not apart. Touched with pencil.

25 **Seymour, Standing.** Sup. 362.

26 **Annie, Seated.** W. 24.

A. First state.

B. Second state.

27 **Reading by Lamplight.** W. 25; Sup. p. 35.

A. First state.

B. Second state.

28 **The Music Room.** W. 26.

A. First state.

B. Second state.

29 **Soupe à trois Sous.** W. 27.

Early proof, before the plate was cleaned.

30 **Bibi Valentin.** W. 28.

A. Before the hand was drawn in.

B. Finished state.

C. Counterproof.

31 **Reading in Bed.** W. 29.

A. First state.

B. Second state.

32 **Bibi Lalouette.** W. 30.

A. There is a head at lower left of plate, and one at lower right. There are no horizontal lines at left and right of Bibi.

B. The heads nearly burnished out. Added lines from the cap to the right, also the horizontal lines lacking in *A.* More work on the head.

33 **The Wine Glass.** W. 31.
A. First state.
B. Second state.

34 **Greenwich Pensioner.** W. 32.

35 **Greenwich Park.** W. 33.
A. First state.
B. Second state.

36 **Nursemaid and Child.** W. 34.
A. First state.
B. Second state.

37 **Thames Warehouses, from Thames Tunnel Pier.** W. 35.

38 **Westminster Bridge.** W. 36.
A. First state.
B. Second state; with additional lines in sky.

39 **Limehouse.** W. 37.
A. There are few lines in the sky.
B. Finished state.

40 **A Wharf.** W. 38.

41 **Tyzac, Whiteley & Co.** W. 39.

42 **Black Lion Wharf.** W. 40.

A. The barge sail on the right, and doorway beyond it, white instead of black.

B. Finished state.

43 **The Pool.** W. 41.

A. Before the sky.

B. With the sky.

44 **Thames Police.** W. 42.

A. Early proof in brown ink. The cloud does not touch the roofs of the houses near the tall chimney.

B. The cloud touches the roofs.

C. The entire sky is enriched with dry-point work, particularly to the right of the high chimney.

45 **'Longshoremen.** W. 43.

46 **The Lime-Burner.** W. 44.

A. Impression in brown-black ink.

B. Another impression in black ink.

47 **Billingsgate.** W. 45.

A. Early proof. Few lines in the sky.

B. The sky reinforced by clouds.

C. Four of the principal figures partly burnished out.

D. The face of the man on the left is dark.

48 **Landscape with the Horse.** W. 46.

A. First state.

B. Second state.

49 **Arthur Seymour.** W. 47.

A. Trial proof, in outline, before name and date.

B. Finished state.

50 **Becquet.** W. 48.

A. Early state, the shoulders narrow. Impression printed with a frisket at sides and bottom.

B. The shoulders are made larger, and long sweeping dry-point lines, from the shoulders to the knees, suggest a cloak or mantle. The plate uncleaned at the lower edge. Horizontal lines below the shoulder at the right.

C. Some heavy dry-point lines added. Clean-wiped.

D. Later impression; much ink left on the plate.

51 **Astruc, a Literary Man.** W. 49.

A. First state.

B. Second state. More lines in the background.

52 **Fumette, Standing.** W. 50.

A. Before the signature.

B. With the signature, "Whistler, 1859."

53 **Fumette — bent head.** W. 51.
At the lower right of the plate is a faint sketch of Whistler in a large hat.

54 **Portrait of Whistler.** W. 52; Sup. p. 36.
A. First state.
B. Second state.

55 **Drouet.** W. 53.
A. First state.
B. Second state. Heavy dry-point lines added on right arm.

56 **Finette.** W. 54.
A. Trial proof. Head only finished.
B. Early proof. Dress outlined, with shadows lightly indicated. Before the table, scrollwork in the window, etc.
C. The plate carried further. The table fan and scrollwork drawn in.
D. The pattern is now in the carpet. More lines under the window at the left.
E. Another impression in black ink. The dress reworked, principally with diagonal lines from left to right.

57 **Paris: Isle de la Cité.** W. 55.

58 **Annie Haden.** W. 57.

A. Only the head and upper left background completed.

B. Finished state.

C. Another impression.

D. Another impression.

59 **Mr. Mann.** W. 58.

A. Impression on Japan paper.

B. Plate reworked in the dark part at the left.

60 **The Penny Boat. A Sketch at Limehouse.** W. 59.

61 **Rotherhithe.** W. 60.

A. The hull of the beached boat is white, but touched up with light-brown wash.

B. Another impression.

C. The boat is now shaded.

62 **Axenfeld.** W. 61.

A. Unfinished; no hand and no background.

B. More work on the head; background indicated.

C. Finished proof.

63 **The Engraver.** W. 62.

A. First state.

B. Second state. The upper drawer of the table is now shaded. Heavy shading at the left, under the elbow.

64 **The Forge.** W. 63.
An early impression.

65 **Joe.** W. 64.

66 **Jo—bent head.** Sup. 370.
A. Impression clean-wiped.
B. Another impression richly printed. A few additional lines below.

67 **The Miser.** W. 65.
A. Early proof, before "Whistler."
B. Several short oblique lines have been added to the picture on the wall at the left.
C. New long vertical lines behind the figure at the right.
D. Cross-hatching on the dark part of the wall behind the back of the figure.
E. Very fine lines added all over the plate. "Whistler" in lower left corner.

68 **Vauxhall Bridge.** W. 66.
A. Before the date.
B. With name and date.

69 **Millbank.** W. 67.

A. With the inscription.

B. The inscription removed.

70 **The Punt.** W. 68.

A. Early proof, before heavy lines on cross-braces of the punt, etc.

B. Before the address, "London, Published December 1st 1861, by Day & Son, Lith. to the Queen. J. Whistler."

C. With the address.

71 **Sketching.** W. 69.

A. Early proof before dry-point work on trees, etc.

B. Before the address. (See W. 68.)

C. With the address.

72 **Sketching,** No. 2.

In the foreground, on the bank of a river, a young man wearing a cap with a tassel is seated, sketching; four men in two boats are fishing in the middle distance; two other boats are further away, to the left. On the other side of the river are trees, houses, and a village. At the bottom of the plate, to the right, is "Whistler."

H. 4⅝; W. 6½.

73 **Westminster Bridge in Progress.** W. 70.

74 **The Little Wapping.** W. 71.

75 **The Little Pool.** W. 72.

A. The subject in outline. Etched on the plate below: "The Works of James Whistler, Etchings and Dry Points, are on View at E. Thomas' Publisher. 39 Old Bond Street."

B. The figures of Whistler and Thomas at the left are partly shaded. Foul biting at the bottom of the plate.

C. More shading on the figures, a barge with sails drawn in at the right. The white house in right distance, shaded with perpendicular lines.

D. A third man introduced at the left. Additional work in the sky.

E. The third man, the mast, sails and figures on the barge at the right and the publisher's address have been removed and the plate cleaned.

76 **Tiny Pool.** W. 73.

A. Trial proof.

B. Finished state.

77 **Ratcliffe Highway.** W. 74.

78 **Encamping.** W. 75.

79 **Ross Winans.** W. 76.

A. Before the cross-lines on the upper part of the right arm and below the right elbow. Two signatures in upper right corner.

B. The upper signature removed. The lines referred to in *A*, added.

80 **The Storm.** W. 77.

81 **Little Smithfield.** W. 78.

82 **Cadogan Pier.** W. 79.

83 **Old Hungerford Bridge.** W. 80.

84 **Chelsea Wharf.** W. 81.

A. Before the butterfly.

B. The butterfly added at lower right corner.

85 **Amsterdam, etched from the Tolhuis.** W. 82.

A. First state.

B. Second state.

86 **Weary.** W. 83.

A. Before the artist's name. Heavy effect of bur.

B. With "Whistler '63" in dry-point. Heavy bur. Additional horizontal lines

on right, and vertical lines at extreme left.

C. Another impression of same state. Grayer effect.

D. The plate retouched.

87 **Shipping at Liverpool.** W. 84.

88 **Chelsea Bridge and Church.** W. 85; Sup. p. 36.

A. Early proof, before the barge with sail at the right.

B. A boat with a sail is now etched in at the right, the sail being nearly white.

C. There is added work, and a flock of birds in the sky.

D. The sail is outlined by heavy dry-point work and the birds are much less distinct.

89 **Speke Hall.** W. 86.

A. Without the butterfly. A young woman in the foreground is sketched in dry-point, and turned toward the house, which is unfinished at the left.

B. The butterfly on the left. A young woman in profile now replaces the young woman mentioned in *A*.

C. The figure of the young woman is removed.

90 **Speke Hall,** No. 2. Sup. 269.

A. Before the figures.

B. With the figures.

91 **The Model Resting.** W. 87.

A. Early impression. There are only four distinct horizontal lines of shading in the background to the left of the figure, a little above the hip, and two on the right. Foul biting at the top of the plate.

B. The number of horizontal lines are increased by fine dry-point lines close together. There is a heavy black mark on the bridge of the nose, and there are extra perpendicular lines to the right of the head and shoulder, two of which extend to the horizontal lines mentioned.

C. Additional vertical lines in the right background. The butterfly is about half way up the plate, at the left.

D. At the left there is closer line work, and the hair on that side of the head has been removed. Lines of shading on the face.

92 **Whistler's Mother.** W. 88.

93 **Swan Brewery.** W. 89.

94 **Fosco.** W. 90.

95 **The Velvet Dress.** W. 91.

A. First state.

B. Second state.

C. Third state. The plate completely altered by having been reworked and reinforced by heavy dry-point work. A hat is now on the head.

96 **The Little Velvet Dress.** W. 92.

A. First state.

B. Second state. There are additional horizontal lines in the left background.

97 **F. R. Leyland.** W. 93.

98 **Fanny Leyland.** W. 94.

99 **Elinor Leyland.** W. 95.

A. Before the butterfly.

B. With the butterfly. Added work.

C. The background at the left strengthened by heavy dry-point lines; the butterfly shaded by delicate upright lines. There are new short horizontal lines from the left forearm to below the butterfly.

D. Diagonal lines run from right elbow around the head to the left shoulder. The face is changed.

00 **Florence Leyland.** W. 96; Sup. p. 36.

A. First state.

B. Second state.

C. Third state. Plate reworked.

01 **F. R. Leyland's Mother.** W. 227.

A. First state.

B. Second state. There are oblique lines at the left of the head.

02 **Young Woman, Standing.** Sup. 371.

03 **Reading a Book.** W. 97.

04 **Tatting.** W. 98.

05 **Maude, Standing.** W. 99.

A. Without the fur tippet and before the butterfly.

B. With the tippet and butterfly. The work on the arms and gown reduced, and the skirt lengthened behind. More work in the background.

C. The right arm almost burnished out preparatory to altering the line of the waist.

D. Added dry-point work all over the plate. The hand now shows, and the tippet is more complete.

106 **Maude, Seated.** W. 100.

A. First state.

B. Second state. Added horizontal lines run from left edge of the plate to the hand.

C. The face is entirely redrawn, and the background is carried around to the left of it.

107 **The Beach.** W. 101.

108 **Tillie: a Model.** W. 102.

"Tillie Gilchrist" in pencil.

A. The butterfly is not shaded.

B. The butterfly is shaded by delicate upright dry-point lines. There are a few more lines in the background, and the hair is differently arranged.

109 **Nude Figure, Standing.** Sup. 372.

110 **Seated Girl.** W. 103.

A. First state, on Japan paper.

B. Second state. The plate reinforced with heavy dry-point lines. Below the elbow there are twelve dry-point lines instead of six.

111 **The Desk.** W. 104.

12 **Agnes.** W. 106.

13 **The Boy.** W. 109.

A. Before the butterfly. Before any lines over the head, etc.

B. The legs and arms have little shading. Perpendicular lines over the head. The butterfly is at the left.

C. Additional work on the left leg, between the legs and in the background below at the right.

D. The legs and arms are covered with lines. New work in the background.

14 **A Child on a Couch.** W. 112.

A. Before the butterfly.

B. With the butterfly.

15 **Steamboats off the Tower.** W. 114.

A. Before the division of the long boat in the foreground into two boats. There is no moon. "Custom House Wharf," in pencil, by Whistler.

B. The boat in the foreground is now divided into two boats by a single stroke. There are two additional curved lines over the bow of the foremost boat, and the moon appears at the right.

C. Added work all over the plate, producing a darker effect. There are five slightly oblique lines added to the left of the bow of the boat in the centre of the foreground. The shadows of the shipping are extended, particularly those in the centre.

116 **The Little Forge.** W. 115.

A. Before the butterfly.

B. The same. Drawn upon with charcoal.

C. The plate enriched with more work. The centre tree seen through the window is now indicated by two lines forming an irregular √.

117 **Two Ships.** W. 116.

A. The two ships are not shaded on the decks. The small boat has only four lines to indicate seats.

B. Added work all over the plate. The decks and small boat now shaded.

118 **The Piano.** W. 117.

A. Before the butterfly.

B. With the butterfly. Additional lines in the background.

119 **The Scotch Widow.** W. 118.

120 **A Lady Wearing a Hat with a Feather.** Sup. 364.

121 **A Girl with Large Eyes.** Sup. 365.

122 **Sketch of Heads.** Sup. 366.
Twelve different heads in varied positions, more or less finished.

123 **Speke Shore.** W. 119.
A. First state.
B. Second state. New work all over the plate.

124 **The Dam Wood.** W. 120.
A. Before the butterfly.
B. With the butterfly. Young trees delicately indicated in the background at the right.

125 **Shipbuilders' Yard.** W. 121.
A. First state.
B. Second state. The figure in the centre has been removed, and another, delicately expressed, substituted. New lines in the sky immediately above the shipping.

126 **The Guitar Player.** W. 122.
A. First state.

B. Second state, richly printed. The background at the right now covered with lines.

C. Another impression.

127 **London Bridge.** W. 123.

A. Before the butterfly. There is no cross-hatching under the bridge; no shading on the boat nor on the men in it.

B. The shape of the market van on the bridge has been slightly altered. There are a number of very short lines over the centre of the arch, some upright and some oblique, and the work mentioned as lacking in the first state has been added.

C. The bow of the small boat at the right is shaded with vertical lines. The shading under the bridge is closer.

128 **Price's Candle Works.** W. 124.

A. First state.

B. Second state.

C. Third state. The boat with three men in it in the foreground is removed. The mast and sail of the barge are larger, and the butterfly is added at lower right of plate.

29 **Battersea: Dawn.** W. 125.

A. First state.

B. Second state.

30 **The Muff.** W. 126.

31 **Sketch of Ships.** W. 127.

32 **The White Tower.** W. 128.

33 **A Sketch from Billingsgate.** W. 130.

A. There is no butterfly, and there are no shadows in the water.

B. The boats at the right are shaded with short diagonal lines; shading in the water; the butterfly at lower right edge of the plate.

C. Additional work all over the plate; a different figure in the bow of the barge; the dock at the right is heavily shaded.

34 **Fishing Boats — Hastings.** W. 131.

A. Early proof, with a small, faint butterfly, and before the delicate horizontal lines beneath it.

B. A broad butterfly has replaced the small one, and there is delicate dry-point work in the distance underneath it.

C. A smaller butterfly in outline is now etched over the larger one, which can barely be seen underneath. The dry-point work and nearly all the lines in the sky have disappeared.

135 **Wych Street.** W. 132.

136 **Free-Trade Wharf.** W. 134.

A. The plate incomplete. To the left of the man in the wherry there is a group of boats indistinctly drawn. No butterfly.

B. The plate finished. The butterfly is at the lower left.

C. A series of horizontal dry-point lines are introduced in the sky, including a number of very short ones near the upper left corner.

D. The short lines and the sky behind the shipping are removed.

137 **The Thames towards Erith.** W. 135.

A. First state.

B. Second state. The rowboats are now shaded by vertical lines. There is a heavier sky introduced.

138 **Lindsay Houses.** W. 136.

In the foreground water, across which are seen, from right to centre, two sloops and several barges; behind them a row of old-

fashioned houses; to the left of these a clump of high bushes, tower, flagstaff and drawbridge. The butterfly is halfway up the plate, an inch from the left.

[139] **From Pickled Herring Stairs.** W. 137.

A. Before any shading on the boats in the foreground.

B. Dry-point work added all over the plate. The boats in the foreground are shaded by short oblique lines running from right to left.

C. The side of the boat at the left of the two men in the rowboat is now shaded.

D. More work in the sky. The large building at the extreme right is shaded by delicate, vertical dry-point lines.

[140] **Lord Wolseley.** W. 138.

A. Impression in brown ink.

B. Impression in black ink. There are additional vertical lines in the upper left background.

[141] **St. James's Street.** W. 140.

[142] **Battersea Bridge.** W. 141.

A. The three houses to the left of the sailboat are unfinished; the centre of the sail is not cleaned.

B. The plate completed.

143 **Whistler, with the White Lock.** W. 142.

144 **The Large Pool.** W. 143.

A. Early proof before the butterfly. Little shading on the boats or shipping. The house on the extreme left is not expressed.

B. The plate practically finished by additional work all over it. The butterfly, heavily shaded, is at the bottom of the plate, an inch and a quarter from the left.

C. Slight changes in the sky. Fifteen short horizontal lines are now to the right of the post at the left, $\frac{13}{16}$ of an inch from the top. The sail of the boat at the extreme right is completely shaded; the mast is lengthened and has a pennant. The side of the house at the right of that with the pointed front is shaded by slightly oblique lines running from left to right, as is the house to the left of it. The near side of the outside boat, on the extreme right, is shaded with oblique lines. There are other minor changes.

145 **The "Adam and Eve," Old Chelsea.** W. 144.

Impression printed by Whistler, before the

issue by Hogarth. Butterfly in the sky, almost directly over the tower of the church.

146 **Putney Bridge.** W. 145.

147 **The Little Putney.** W. 146.

148 **Hurlingham.** W. 147.

149 **Fulham.** W. 148.
A. Trial proof.
B. Finished plate.

150 **Little Venice.** W. 149.

151 **Nocturne.** W. 150.
A. Light effect, the plate nearly clean-wiped.
B. An impression, darker, in brown ink.
C. Another impression.
D. Another impression more richly printed.
E. A dark, even impression, in black-brown ink.

152 **The Little Mast.** W. 151.

153 **The Little Lagoon.** W. 152.

154 **The Palaces.** W. 153.
A. With the butterfly.
B. The butterfly removed.

155 **The Doorway.** W. 154.

A. Trial proof. The girl holds a piece of drapery, the end of which is in the water.

B. More work all over the plate; the figures in the distance and the chairs more developed. More shading in the water, partly expressed by vertical lines under the doorway.

C. Finished plate. The drapery has been removed, and the attitudes and features of the two figures in the doorway changed.

D. Rich effect of printing in black ink.

E. On Japan paper. The water shaded by dry-point lines running in every direction. The girl again holds a long piece of drapery, part of which is in the water.

156 **The Piazzetta.** W. 155.

157 **The Traghetto.**

Impression from the first plate never completed. There are no figures at the left.

158 **The Traghetto.** W. 156.

A. Early proof; before dry-point work in the arch; before the plate was cleaned.

B. Finished state.

159 **The Riva.** W. 157.

60 **Two Doorways.** W. 158.

A. Trial proof, with gondola.

B. Trial proof, with different figures.

C. Before the varied lines in the water below the doorway.

D. With the lines. The figures in the doorway are altered and more distinct.

61 **The Beggars.** W. 159.

A. Early proof. The taller of the two beggars is a young woman. The man in the distance has his face averted and his cloak wrapped closely around him.

B. Early proof with bracket and large lantern. The butterfly is in the upper left corner.

C. Bracket removed. The lantern is smaller.

D. The plate is reworked and the butterfly removed.

162 **The Mast.** W. 160.

A. Early proof. The man at the right has a short blouse.

B. The figure of the man is redrawn, and has a long blouse. There are cross-lines on the left arm of the woman sewing at the right.

163 **Doorway and Vine.** W. 161.

A. The man in the doorway has only one arm and one leg. The figures and window across the canal are not drawn in.

B. The man has two legs, the figures and window are now drawn in, the interior of the doorway has been made darker, and the figures in the window at top are partly erased.

C. The interior of the doorway made less dark. The ten panes of the window are now larger. The shadow of the figures across the canal is accented strongly on the wall. The left figure in the window at top is more distinct.

D. The shadow of the figures is now faint, the two figures in the window at top are clearly expressed, and there is more work in the interior of the doorway at top.

164 **Wheelwright.** W. 162.

165 **San Biagio.** W. 163.

A. Slight indication of a woman in the arch at the right.

B. Cross-hatching now in place of the woman, who has been burnished out.

C. Fine lines now cover the lower part of the wall of the arch at the right.

166 **Bead-Stringers.** W. 164.

167 **Turkeys.** W. 165.

68 **Fruit-Stall.** W. 166.

A. A series of vertical lines expresses the shadow of the awning. The girl is standing straight in the doorway.

B. The plate is cleaned. The heavy lines under the awning have been removed and delicate fine lines substituted. The girl is now inclining forward and holding up her dress.

69 **San Giorgio.** W. 167.

A. Before the butterfly.

B. With the butterfly.

70 **Nocturne Palaces.** W. 168.

A. In black ink. Before the butterfly.

B. The same, in brown ink.

C. Cross-hatching on the wall, just over the water at the left.

D. Another impression.

E. With the butterfly.

71 **Long Lagoon.** W. 169.

A. Before the butterfly.

B. With the butterfly.

72 **Temple.** W. 170.

73 **The Bridge.** W. 171.

A. Before the plate was cleaned; the butterfly at lower right corner.

B. The sky almost without lines. The butterfly burnished out.

174 **Upright Venice.** W. 172.

A. Unfinished proof, before the quay, boats, etc., in the foreground.

B. Finished state.

175 **Little Court.** W. 173.

176 **Lobster Pots.** W. 174.

177 **The Riva,** No. 2. W. 175.

178 **Drury Lane.** W. 176.

179 **The Balcony.** W. 177.

A. The figure in the boat is in shadowy outline; the woman in the doorway is at the right.

B. The two figures on the extreme right of the balcony are unfinished, and the woman in the doorway is at, and facing to, the left. The man in the boat is redrawn.

C. The figures on the balcony are finished, also the man in the boat and the woman in the doorway. Diagonal cross-lines accent the shadow of the doorway in the water.

30 **Fishing-Boat.** W. 178.

A. First state. The face of the man is white; less work on the net.

B. Second state. The face and chest of the man are covered with fine lines. The lines on the awning over his head are blurred.

31 **Ponte Piovan.** W. 179.

A. Impression richly printed.

B. New lines at lower right corner, and on the wall at the left, just above the bridge.

32 **The Garden.** W. 180.

A. Early proof, lightly printed. Two boys are on the steps, and the woman at the right in the further doorway is not clearly expressed.

B. There is a white space instead of the boy at the right, who has been removed. The bushes at the right, in the garden, are altered, also the figures in the doorway.

C. There is added work all over the plate. A cat is in the place of the boy on the steps, at the right.

33 **The Rialto.** W. 181.

A. The plate uncleaned. Numerous shadowy figures in the foreground.

B. The plate cleaned.

184 **Long Venice.** W. 182.

185 **Furnace Nocturne.** W. 183.

A. Early impression, before cross-hatching on each side of the doorway or below it. The man at the furnace is tall and has no covering on his head. The window back of him is strongly expressed.

B. A short man with a cap has taken the place of the tall one; the window behind him is much less positive, and the work is closer all over the plate. Cross-hatching at the top, around the outside window, etc.

C. Closer work and cross-hatching all over the plate, particularly in the water below the corners of the doorway.

D. New lines at lower right, in the water and just above it.

E. Diagonal lines running from left to right are added to the shadow in the water below the centre of the doorway; also, an inch to the left of the doorway, ten short diagonal lines cross the base of the wall to the water. There is more work around the head in the window, giving it greater prominence.

186 **Quiet Canal.** W. 184.

87 **Salute: Dawn.** W. 185.

88 **Lagoon: Noon.** W. 186.

89 **Murano — Glass Furnace.** W. 187.

90 **Fish-Shop, Venice.** W. 188.

A. The fish-shop at the right and the figures in it are not expressed. There is no cross-hatching above the shop.

B. The shop and the three figures in it are now drawn in. Intricate cross-hatching above it, oblique lines in the archway.

C. Cross-hatching in the archway at the extreme right.

D. Upright lines are added in the water on each side of the passageway in the centre, some of them reaching almost to the edge of the plate.

91 **The Dyer.** W. 189.

A. Early impression in reddish-brown ink.

B. Later impression in brown-black ink.

92 **Little Salute.** W. 190.

A. Before the butterfly, and before the plate was cleaned.

B. The butterfly is below, in the water, at the right.

93 **Wool Carders.** W. 191.

194 **Regent's Quadrant.** W. 192.

195 **Islands.** W. 193.

A. The gondola is distinct.

B. Additional lines in the water at the left.

196 **Nocturne Shipping.** W. 194.

A. Early impression, clean-wiped.

B. Later impression. Cross-hatching on the hull of the large vessel at the right. Nocturne effect.

197 **Old Women.** W. 195.

198 **Alderney Street.** W. 196.

199 **The Smithy.** W. 197.

200 **Stables.** W. 198.

A. Before cross-hatching in the archway. Clean-wiped.

B. With the cross-hatching. Rich effect of printing.

201 **Nocturne—Salute.** W. 199.

A. Early impression, clean-wiped. The shadow of the Salute is longer than in the later impressions.

B. Another impression, light effect.

C. Another impression, nocturne effect.

D. Another impression, similar effect. Cross-lines on the Salute.

2 **Venice.** Sup. 361.

3 **Court Yard, Venice.**

A passageway, with a column on each side, leads into a courtyard; at the further end, a girl in a doorway flooded by bright sunlight. No butterfly.

H. 11½; W. 7⅞.

4 **Gondola under a Bridge.**

An empty gondola lies under a bridge which crosses a canal. On each side of the canal are lofty houses. No butterfly.

H. 11⅝; W. 7⅞.

5 **The Steamboat, Venice.**

A composition similar to Upright Venice (W. 172).

A reach of water; in the distance Venice. A paddle steamboat at the left, near which are two sloops. Sailing-vessels in the distance at the right.

H. 10½; W. 7¼.

6 **Venetian Water Carrier.**

A sketch of a girl carrying pails of water.

H. 8; W. 5.

Shipping—Venice.

A reach of water; Venice and shipping in the distance. Unfinished.

H. 11⅞; W. 8 .

208 **Dordrecht.** W. 200.

209 **A Corner of the Palais Royal.** W. 201.

210 **A Sketch at Dieppe.** W. 202.

211 **A Booth at a Fair.** W. 203.

212 **Cottage Door.** W. 204.

213 **The Village Sweet Shop.** W. 205.

214 **The Seamstress.** W. 206.

215 **Sketch in St. James's Park.** W. 207.

216 **A Fragment of Piccadilly.** W. 208.

217 **The Towing Path.**
In the foreground a river; beyond, in the distance from left to right, a man, a clump of trees, three horses, three figures, and the suggestion of a handrail approach to a bridge. The butterfly is below, at the left. H. 1⅞; W. 3¼.

218 **Old Clothes Shop.** W. 209.

219 **Fruit Shop.** W. 210.

220 **A Sketch on the Embankment.** W. 211.

221 **The Menpes Children.** W. 212.

22 **The Steps.** W. 213.

23 **The Fish Shop—Busy Chelsea.** W. 214.

24 **T. A. Nash.** W. 215.

25 **Furniture Shop.** W. 216.

26 **Savoy Scaffolding.** W. 217.

27 **Railway Arch.** W. 218.

A. First state, with less work under the arch.

B. Second state.

28 **Rochester Row.** W. 219.

29 **York Street, Westminster.** W. 220.

30 **The Fur Cloak.** W. 221.

A. First state.

B. Second state.

31 **Nora Quinn.** Sup. 367.

32 **Woman Seated.** W. 222.

33 **Mother and Child, or Cameo No. 1.** W. 224.

34 **Cameo No. 2.** Sup. 311.

35 **Nude Figure Reclining.** Sup. 304.

236 **Opposite Lindsay Row, or Steamboat Fleet.** W. 223; Sup. 363.

237 **Sketch of Battersea Bridge.** W. 225.

238 **Putney,** No. 3. W. 226.
A. Before the butterfly.
B. With the butterfly.

239 **Wild West.** W. 228.

240 **The Bucking Horse.** Sup. 290.

241 **The Wild West — Buffalo Bill.**
In the arena of the Wild West Show, a horse and two rough-riders stand in front of the orator's platform; in the background are several mounted horsemen. The audience, in a covered stand, is at the left, and in the immediate foreground, a lady and little girl. The butterfly is toward the right, one inch from the bottom of the plate.
H. 5; W. 7.

242 **The Barbers.** W. 229.

243 **Petticoat Lane.** W. 230.

244 **Old Clothes Exchange.** W. 231.
A. First state.
B. Additional lines above the sign and over the shed at the right.

45 **St. James's Place, Houndsditch.** W. 232.

46 **Fleur de Lys Passage.** W. 233.

47 **Cutler's Street, Houndsditch.** W. 234.

48 **The Cock and the Pump, Sandwich.** W. 235.

49 **Salvation Army, Sandwich.** W. 236.

50 **Visitors Boat.** W. 237.

51 **Troop Ships.** W. 238.

52 **Monitors.** W. 239.

53 **Dry Dock, Southampton.** W. 240.

54 **Bunting.** W. 241.

55 **Dipping the Flag.** W. 242.

56 **The Fleet, Evening.** W. 243.

57 **Return to Tilbury.** W. 244.

58 **Ryde Pier.** W. 245.

59 **Portsmouth Children.** Sup. 275.

60 **Tilbury.** Sup. 276.

261 **The Turret Ship.**
In the middle distance, at the left, is a turret ship dressed with bunting; craft of all sorts in the distance. Below, at the right, is the butterfly, one and five-eighth inches from the bottom.
H. 5; W. $6\frac{15}{16}$.

262 **Abbey Jubilee.** Sup. 288.

263 **Windsor (Memorial).** W. 247.

264 **Windsor.** Sup. 277.

265 **Chelsea (Memorial).** W. 246.

266 **Canal—Ostend.** W. 248.

267 **Quai Ostend.** Sup. 318.

268 **The Beach, Ostend.**
A number of ladies and children on the beach looking out to sea. A post at the left with a globe on top, underneath which is the butterfly.
H. $3\frac{1}{4}$; W. $7\frac{1}{8}$.

269 **Church, Brussels.** W. 249.

270 **Courtyard, Brussels.** W. 250.

71 **Grande Place, Brussels.** W. 251.

72 **Palace, Brussels.** W. 252.

73 **The Barrow, Brussels.** W. 253.

74 **High Street, Brussels.** W. 254.

75 **Market Place, Bruges.** W. 255.

76 **Passages de l'Opéra.** W. 256.

77 **Carpet-Menders.** W. 257.

78 **Sunflowers, Rue des Beaux-Arts.** W. 258.

79 **Mairie, Loches.** W. 259.

A. Before the heavy lines of cross-hatching in the doorway and in the open window above it.

B. With the cross-hatching.

80 **Steps, Amsterdam.** W. 260.

81 **Square House.** W. 261.

A. Early state.

B. Added diagonal lines in lower left corner, also over the head of the woman in the balcony at the right.

282 **Balcony, Amsterdam.** W. 262.

A. Early impression. Very light shadow in the doorway, etc. Suggestion of the butterfly on wall at right.

B. The shadows in the water, doorway and windows are darkened. The butterfly is in outline.

C. Further shading on the building; the butterfly now shaded.

283 **Little Drawbridge.** W. 263.

284 **Pierrot.** W. 264.

A. Early proof, before the butterfly, the darkening of the doorway, and the intricate cross-lines on the canal.

B. In the reflection immediately under the doorway there are about ten vertical lines.

C. Additional work all over the plate, including darkening of the doorway, etc.

D. By the addition of strong lines, the shadows in the two spaces between the posts at the right are nearly black.

285 **Nocturne: Dance House.** W. 265.

286 **Long House—Dyer's—Amsterdam.** W. 266.

A. First state.

B. Second state. Added work all over the plate, particularly in the reflections.

87 **Bridge, Amsterdam.** W. 267.

88 **Church, Amsterdam.** Sup. 355.

89 **The Embroidered Curtain.** Sup. 356.

A. Early proof.

B. Added work, particularly in the reflections in the water.

C. Further variations in the shadows below the street.

D. The work in the water burnished out and new reflections of a different form introduced. The wall at the right completed.

E. Cross-hatching again in the water.

90 **Jews' Quarters, Amsterdam.** Sup. 357.

91 **Little Nocturne, Amsterdam.** Sup. 359.

92 **The Mill.** Sup. 358.

A. No shading on the windmills. But few lines on the left wall.

B. Added work all over the plate. Slightly oblique lines now shade the left wall.

C. Windmills now shaded. A shower in the distance. Cross-lines on the floor in lower right corner.

293 **Zaandam.** W. 268.

A. First state.

B. Second state. Delicate oblique lines in the sky, producing a softer cloud effect.

294 **The Little Wheelwright's.**

In the centre, two cottages with pointed roofs front on a canal which occupies the whole of the foreground; a cart-wheel and some tires rest against one of the cottages, and a grindstone stands in front of the other; at the extreme right a figure is stooping; on the left another cottage with palings is suggested. The butterfly is above a window at the left of the plate.

H. 2⅝; W. 3⅞.

295 **Little Dordrecht.**

Three figures are on a bridge leading to a wharf on which are a horse and cart and several figures. The ends of bracing stanchions and posts stand above the edge of the wharf. In the middle distance, in the river, are several vessels. The butterfly is at the extreme right of the plate, near the bottom.

H. 3¾; W. 5⅛.

296 **Boats, Dordrecht.**

A number of sail-boats are scattered over a

sheet of water. At the right is a dome, and further off in the distance windmills. The butterfly is at the bottom, one inch from the right of the plate.
H. 2⅝; W. 3⅞.

27 **Church Doorway, Edgemere.** Sup. 270.

28 **Double Doorway, Sandwich.** Sup. 271.
A. First state.
B. Second state.

29 **Doorway, Sandwich.** Sup. 272.
A. First state.
B. Second state.

30 **Butcher's Shop, Sandwich.** Sup. 273.

31 **Ramparts, Sandwich.** Sup. 274.

32 **Melon Shop, Houndsditch.** Sup. 281.
A. First state.
B. Second state.

33 **After the Sale, Houndsditch.** Sup. 282.

34 **Steps, Gray's Inn.** Sup. 283.

35 **The Young Tree.** Sup. 284.

306 **The Greedy Baby.**
A little girl seated on the knee of an elder one. The butterfly is at the right, an inch and a quarter from the bottom.
H. 3⅞; W. 2⅝.

307 **Gray's Inn Place.** Sup. 285.

308 **Seats, Gray's Inn.** Sup. 286.

309 **The Little Nurse.** Sup. 307.

310 **Babies, Gray's Inn.**
A child with a doll, standing, facing to the right. Behind her are two children seated and a third faintly etched. Four windows at the top of the plate and a tree in front of them. The butterfly at the right, one third up the plate.
H. 3⅞; W. 2⅝.

311 **Children, Gray's Inn.**
A number of children (ten) in the foreground. Two children and a woman seated on a bench behind a tree. Trees and a suggestion of houses in the distance. The butterfly at the right, one and three-eighth inches from the bottom and side.
H. 7; W. 5.

12 **Exeter Street.** Sup. 287.

13 **Bird Cages, Drury Lane.** Sup. 289.

14 **Rag Shop — Milman's Row.** Sup. 291.

15 **St. Martin's Lane — Rag Shop.**
A slight sketch of shop windows, in front of which are two women and several children. The butterfly is on the left.
H. 3¼; W. 7¼.

16 **Clothes Exchange No. 2.** Sup. 292.

17 **Charing Cross Railway Bridge.** Sup. 293.

18 **Shaving and Shampooing.** Sup. 294.

19 **Jubilee Place, Chelsea.** Sup. 295.

30 **Justice Walk, Chelsea.** Sup. 296.

31 **Bird Cages, Chelsea.** Sup. 297.

32 **Merton Villa, Chelsea.** Sup. 298.

33 **King's Road, Chelsea.**
In the foreground, a child in a perambulator, with a girl pushing it. In the background, a large shop with two lamps projects into the roadway. A number of figures stand

near the door of the shop. The butterfly is in the sky, to the right.
H. 4¼; W. 2½.

324 **The Hansom Cab, or Wimpole Street.**
A sketch of a horse and cab at the right, a woman with a parasol walking at the left, houses in the background. The butterfly at the extreme left, more than half-way up the plate.
H. 3⅞; W. 2 9/16.

325 **Little Maunders.** Sup. 299.

326 **Woods's Fruit Shop.**
A shop front over which is an awning. Baskets of fruit, etc., are displayed on a counter; other baskets stand in the doorway. Two children are on the pavement toward the right. A lady stands in the doorway, and two figures are inside the shop. On the sign over the door, "J. H. Woods, Fruit and Potato Salesman." No butterfly.
H. 3¾; W. 5¼.

327 **Nut Shop, St. James's Place.** Sup. 301.

328 **Old Clothes Shop, No. 3.** Sup. 302.

329 **Model, Stooping.** Sup. 303.

130 **Nude Figure, Reclining.** Sup. 304.

131 **Binding the Hair.** Sup. 305.

132 **The Little Hat.** Sup. 306.

133 **Baby Pettigrew.** Sup. 308.

134 **Miss Lenoir.** Sup. 309.

135 **Swan and Iris.** Sup. 310.

136 **Resting by the Stove.**

A sketch of two nude women, one standing, and the other seated on a box and reading a letter or a book. A stovepipe runs to the top of the plate. The butterfly is at the left, almost half-way up the plate.

H. 4⅛; W. 3.

137 **Little Nude Figure.**

A nude woman standing, the left foot forward of the right. She is facing partly to right, with head averted, the right arm by her side, and the left, on which the hand is not indicated, slightly extended. The butterfly is at the left, three quarters of an inch from the bottom.

H. 3¼; W. 1⅞.

338 **Model No. 3.**

Sketch of a woman standing, facing to front, her head inclined to right, and waving a fan in her right hand. A long mantle falls from her shoulders behind. The butterfly is at the left, half-way up the plate.
H. 4⅛; W. 3.

339 **The Bonnet Shop.**

On each side of an open doorway, in which a woman stands, are windows containing hats, bonnets, etc. Above the window, at the left, is "CHEAP BOOTS." Two children stand on the sidewalk at the right. The butterfly is at the left, below the window.
H. 3⅞; W. 2⅝.

340 **The Mantle.**

A young woman wearing a mantle and a broad-brimmed hat with high crown stands in an easy attitude facing toward the left and looking to front; her feet show beneath her dress, which reaches to her ankles. The butterfly, in pencil, is at the extreme right, toward the bottom.
H. 3¼; W. 2.

341 **Marbles.** Sup. 312.

A. First state. Butterfly in outline.

B. Second state. The butterfly shaded.
C. Cross-hatching at the right, near the top and in the doorway.

342 **Bébés, Luxembourg.** Sup. 313.

343 **Terrace, Luxembourg Gardens.** Sup. 314.

344 **Boulevard Poissonnière.** Sup. 315.

345 **Rue Rochefoucault.** Sup. 316.

346 **Quai de Montebello.** Sup. 317.

347 **Dray Horse, Paris.**
A horse and dray stand in front of a corner house of which three stories are seen. Two women stand talking at the right of the dray. The butterfly is at the right, half-way up the plate.
H. 3¼; W. 2.

348 **Marchand de Vin, Paris.**
A corner shop, the front of which occupies almost the width of the plate. On one of the windows, "Cidre." Through a double door in the centre many people are seen within. At the right, a large dog is lying on the sidewalk; above him the butterfly; a lamp on the corner of the street at the left.
H. 3⅜; W. 7⅞.

349 **Rue de Seine.**

Two women and a dog are in the doorway of a shop; a group of people and a large dog are on the sidewalk at the left. The butterfly is on a blank space on the wall at the right.

H. 3¼; W. 7¼.

350 **Atelier Bijouterie.**

A large shop window with the sign "Atelier Bijouterie"; above it, an arched window, over which is a large sign with indistinct lettering. Four women in a doorway at the right. H. 5; W. 8½.

351 **Café Luxembourg.**

A café. Chairs and tables on the sidewalk under an awning on which is "Billiards, Café Rue, etc." Three saddled horses on the street. A rail is in front of the windows on the second story. The butterfly is at the top, an inch and a quarter from the left.

H. 3⅝; W. 5¼.

352 **The Terrace, Luxembourg Gardens.**

A balustrade, in front of which are seated six women, in pairs. At the right a pedestal, on which is a group of statues supporting plants in a large, shallow vase; to the left of it a tree, an urn, a suggestion of

foliage, and at the extreme left, the butterfly, just above the balustrade. Foul biting all over the plate.
H. 5; W. 6⅞.

353 **Fruit Shop, Paris.**
In the centre a doorway, in which are three figures. Fruit or vegetables on two shelves at the left, and one at the right, before which a woman is standing. The butterfly at the right, an inch from the side and top.
H. 5; W. 8½.

354 **The Wine Shop.**
Part of a shop front, over which the end of the sign "FILS COUVREUR" shows. To the right a passage, through which is seen a figure in a doorway in the distance. Two windows and a shrub between them at the top of the plate. A group of a woman with a child in her arms, a child at the left of her, and two children, partly effaced, at the right. Over the passageway, "145." The butterfly at the right, half-way up the plate.
H. 6⅞; W. 5.

355 **The Picture Shop.**
A shop front, with pictures in the window. Over the door is an ornamental transom,

and a sign with "ANTONY" on it, above which are two windows with Venetian shutters thrown back. A woman with arms akimbo is looking at the pictures, a dog is in the doorway, and a woman with right hand under her apron is coming out of a covered passageway leading from a court at the right. There is no butterfly.
H. 5⅞; W. 7⅜.

356 **Railway Station, Vovès.** Sup. 319.

357 **Rue des Bons Enfants, Tours.** Sup. 320.

358 **Hôtel Croix Blanche, Tours.** Sup. 321.

359 **Market-Place, Tours.** Sup. 322.

360 **Hangman's House, Tours.** Sup. 323.
A. Early state.
B. The figures more modeled. Fourteen vertical lines are at the upper left corner. Additional work over the door.

361 **Little Market-Place, Tours.** Sup. 324.

362 **Cellar Door, Tours.** Sup. 325.

363 **Place Daumont.** Sup. 326.

364 **Château.** Sup. 327.

365 **Château, Touraine.** Sup. 328.

366 **Doorway, Touraine.** Sup. 329.

367 **Court of the Monastery of St. Augustine at Bourges.** Sup. 330.

368 **Hôtel Lallement, Bourges.** Sup. 331.

369 **Windows, Bourges.** Sup. 332.

370 **Hotel Windows, Bourges.**
Two windows, one above the other, are on the left, and on the sloping roof of the house to the right is a dormer-window and parts of two other windows, and the butterfly.
H. 3⅞; W. 2⅝.

371 **Notre Dame, Bourges.**
A part of the cathedral, seen obliquely across an uneven, winding street, shows a Gothic doorway surmounted by a Renaissance crown or top, which springs from the roof; to the right is a small spire. A large decorated Gothic window is at the extreme left. A number of figures are in the street, which ends at two houses in the right distance. The butterfly is on the roof, above the Gothic window.
H. 8⅝; W. 5.

372 **Chancellerie, Loches.** Sup. 334.

A. Before the work indicated in *B.*

B. The angle of the roof of the house to the right of that which has the sign marked "REMENTS" is now shaded with lines, as is the cornice below.

373 **Market Women, Loches.** Sup. 335.

374 **Hôtel Promenade, Loches.** Sup. 336.

375 **Théâtre, Loches.** Sup. 337.

376 **Tour St. Antoine, Loches.** Sup. 338.

377 **Market-Place, Loches.** Sup. 339.

378 **Renaissance Window, Loches.** Sup. 340.

A. First state.

B. Second state. The umbrella is now black.

379 **Hôtel de Ville, Loches.**

A street with houses on each side, filled with people, leads to the lofty castellated Hôtel de Ville. The butterfly is more than half-way up the plate at the right.

H. 10⅝; W. 6½.

380 **From Agnes Sorel's Walk.**
A view of the country from the elevation of the "walk." Houses and young trees in the foreground. The butterfly on the roof of the house in the foreground at the right. H. 5⅜; W. 10⅝.

381 **Chapel Doorway, Montresor.** Sup. 341.

382 **Château, Amboise.** Sup. 342.

383 **Clock Tower, Amboise.** Sup. 343.

384 **Gateway, Chartreux.** Sup. 344.

385 **Under the Cathedral, Blois.** Sup. 345.

386 **Flower Market, Brussels.** Sup. 346.

387 **Gold House, Brussels.** Sup. 347.

388 **Butter Street, Brussels.** Sup. 348.

389 **House of the Swan, Brussels.** Sup. 349.

390 **Archway, Brussels.** Sup. 350.

391 **Courtyard, Rue P. L. Courier.** Sup. 351.

392 **Brussels Children.** Sup. 352.

393 **Little Butter Street, Brussels.** Sup. 353.

394 **Château Verneuil.** Sup. 354.

395 **An Eagle.** Sup. 369.

396 **Bohemians, Corsica.** Sup. 360.

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OMISSIONS AND ERRATA

No. 3. After "glass" add, W. 3.
No. 12B. After "gate" add, With printer's name.
No. 14C. After "arm" add, Plate cut down.
No. 62A. After "background" add, Before the name.
No. 62B. After "indicated" add, With the name.
No. 235. Should be omitted. See No. 330.

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FIRST EDITIONS
OF
THE WORKS OF
NATHANIEL HAWTHORNE

FIRST EDITIONS
OF
THE WORKS OF NATHANIEL HAWTHORNE

TOGETHER WITH SOME

MANUSCRIPTS, LETTERS AND PORTRAITS

EXHIBITED AT THE GROLIER CLUB
FROM DECEMBER 8 TO DECEMBER 24,
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1904

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PREFACE

NATHANIEL HAWTHORNE was born at Salem, Massachusetts, on Independence Day, one hundred years ago. It has been thought fitting that the Grolier Club should mark its interest in his centenary by an exhibition of the works of this, our foremost American romancer. In so doing the Club follows the example of several other institutions, notably the Essex Institute of Salem, whose exhibition showed not only the books published by Hawthorne, but also many objects of a biographical nature.

The exhibition here catalogued has been restricted to first editions of the writer's works, with some few manuscripts, letters, and portraits. The portrait by the German historical painter Emanuel Leutze, lent by a gentleman not a member of the

Club, adds not a little of special interest to the occasion.

Besides the testimony of respect which it bears to the man it commemorates, such an exhibition as this serves to show in a tangible way the scope of Hawthorne's literary genius, and spreads in sequence before the collector the volumes, which, with time, are growing more and more desirable.

Time, too, brings to these small books an increased interest on the part of the typographer. While individually the volumes are unpretentious to a degree, this very simplicity, coupled as it is with legibility, gives them dignity, and commends them to the attention of printers. The printing presses of Putnam & Hunt, Freeman & Bolles, Folsom, Wells & Thurston, I. R. Butts, and of many other forgotten names, not to mention those of better-known firms of forty years ago, will be found remarkable for the good taste of their clear and legible books.

Whether or not this point of taste be agreed upon, it will be admitted that, side by side, these books put forth by Hawthorne's publishers show the growth of American book-making in the last sev-

enty-five years. In particular, they remind us that the process of stereotyping, now rapidly disappearing before the more durable electrotype, in its popular form was of comparatively recent date, having been invented in 1810. It is interesting to note that the legibility of the pages of many of the books is due to the fact that the soft metal stereotype necessitated printing upon dampened paper, to avoid wearing out the plates, and that thus the effect of ink and type was heightened.

By a survey of the collection, we are forcibly reminded of another interesting fact, which is that cloth, one of the most desirable materials for the bindings of books, is an invention of the nineteenth century. Introduced in England by the binder Archibald Leighton, in 1822, American binders and publishers were not slow to see its value. Used at first with a "smooth-washed" surface, the cloth began to be embossed about 1831, and stamped in blind and gold about 1832.

Thus the Grolier Club in this exhibition adds a contribution to the celebration, trusting that it may prove to the lovers of Hawthorne an acceptable tribute to his memory.

WORKS PUBLISHED

1828–1863

1. Fanshawe, | A Tale. | "Wilt thou go on with me?"—Southey. | Boston: | Marsh & Capen, 362 Washington Street. | Press Of Putnam And Hunt. | 1828.

Duodecimo. 141 pp.
Copyrighted, July 22, 1828. Published in buff boards, cloth back and paper label.

Hawthorne's first book, published anonymously and unacknowledged by him.

Horatio Bridge, his classmate and lifelong friend, says: "It is well known that, soon after graduating, he prepared for the press a little volume of tales, entitled *Seven Tales of my Native Land*. The publisher who engaged to bring out the book was so dilatory that at last

Hawthorne, becoming impatient and dissatisfied with the excuses given, peremptorily demanded the return of the manuscript . . . and though, as he wrote me at the time, he was conscious of having been too hard in his censures, he would not recede, and he burned the manuscript in a mood half savage, half despairing. As I expressed to him—perhaps too strongly—my regret for this proceeding, he did not, when *Fanshawe* was published, confide to me the fact. Hearing, though, of the publication, I procured a copy, and subsequently mentioned it to Hawthorne. He had meantime become dissatisfied with the book, and he called in and destroyed all the copies he could reach. At his request I burned my copy, and we never alluded to *Fanshawe* afterwards."

Hawthorne's sister Elizabeth states: "I recollect that he said, when he was still in hopes to publish them (*Seven Tales of my Native Land*), that he would write a story which would make a smaller book, and get it published immediately if possible, before the arrangements for bringing out the Tales were completed. So he wrote *Fanshawe* and published it at his own expense, paying $100 for that purpose. There were a few copies sold, and he gave me one; but afterwards he took possession of it, and no doubt burned it. We were enjoined to keep the authorship a profound secret, and of course we did, with one or two exceptions."

James T. Fields states: "I once asked him about this disowned publication (*Fanshawe*), and he spoke of it with great disgust, and after-

wards he thus referred to the subject in a letter to me in 1851: 'You make an inquiry about some supposed former publication of mine. I cannot be sworn to make correct answers as to all the literary or other follies of my nonage; and I earnestly recommend you not to brush away the dust that may have gathered over them. Whatever might do me credit you may be pretty sure I should be ready enough to bring forward. Anything else it is to our mutual interest to conceal; and so far from assisting your researches in that direction, I especially enjoin on you, my dear friend, not to read any unacknowledged page that you may suppose to be mine.'"

Although published anonymously in Boston, and almost immediately suppressed by the author, there is evidence that the book soon received attention in one quarter at least, for it was generously reviewed in the *Critic* (issue of November 22, 1828), a periodical published in New York at 27 Wall Street, and edited by William Leggett, from which notice may be quoted: "The mind which produced this little interesting volume is capable of making great and rich additions to our literature, and it will, or we shall be sadly mistaken. The author is a scholar, though he makes no ostentatious display of scholarship; he is a poet, though there are not two dozen metrical lines in the volume with which to substantiate the assertion; he is a gentleman, though the nearest approach to gentlemen in his pages are two country college boys; and he possesses a heart alive to the beauties of nature and the beauties of sentiment, and

replete with all those kindly feelings which adorn and dignify human nature."

It is interesting to note that the copy retained by Nahum Capen, one of the firm of publishers, is now in the Boston Public Library, accompanied by a letter of presentation from the donor, dated October 9, 1871.

2. Twice-Told Tales. | By | Nathaniel Hawthorne. | [Printer's mark] Boston: | American Stationers Co. | John B. Russell. | 1837.

Duodecimo. [4], [5]—334 pp.
Copyrighted, 1837. Published in cloth, title stamped in gold on back. First 4 pp. and 16 additional unnumbered pp. at end, publisher's advertisements.
On verso of title-page: Freeman And Bolles, Printers, Washington Street.

This is a collection of tales, all of which had been contributed to annuals and magazines. The publication in this form seems to have been contemplated many years before its issue. S. G. Goodrich (the publisher of the Tokens, and well known as "Peter Parley") in a letter to Hawthorne writes under date of June 19, 1830: "I brought the MSS. which you sent me to this place . . . I have read them with great pleasure. *The Gentle Boy* and *My Uncle Molineaux* I like particularly . . . On my re-

turn to Boston in April, I will use my influence to induce a publisher to take hold of the work, who will give it a fair chance of success. Had *Fanshawe* been in the hands of more extensive dealers, I do believe it would have paid you a profit."

In a letter of Hawthorne to Goodrich, dated May 6, 1830, he refers to the *Provincial Tales,* adding, "such being the title I propose giving my volume."

A strong incentive for the publication of these collected tales appeared in *The American Monthly Magazine* for October, 1836. In a review of his last tales in *The Token,* the anonymity of the authorship was exposed and summed up as follows: "If Mr. Hawthorne would but collect his various tales and essays into one volume, we can assure him that their success would be brilliant—certainly in England, perhaps in this country."

Horatio Bridge says: "From time to time I heard of this intended publication, and constantly encouraged Hawthorne to bring out the volume. . . At last . . . I wrote to Mr. Goodrich and asked if there was any pecuniary obstacle in the way of the publication; adding, if that were the cause of the delay, I would obviate it by guaranteeing the publisher against loss." Goodrich's reply, dated October 20, 1836, was: "It will cost about $450 to print 1000 volumes in good style. I have seen the publisher, and he agrees to publish it if he can be guaranteed $250 as an ultimate resort against loss. If you will find that guaranty, the thing shall be put immediately in hand." Bridge gave the requi-

site guarantee at once, stipulating only that the affair should be concealed from Hawthorne. Goodrich soon writes to Hawthorne under date of November 7, 1836, "I think your selection of the tales nearly right. Suppose you say, for title, *The Gray Champion and Other Tales by N. H.*"

Hawthorne later decided upon the title, and on February 9, 1837, Goodrich writes to him, "The *Twice-Told Tales* will be ready for the public eye in about ten days. It will be a handsome book,—as to the interior, *I know it will take.*"

The book was, however, not published until March 6, for on March 4 (Saturday), the publisher writes to Hawthorne, "We shall publish your book next Monday. I am directing the presentation copies, as you directed, and have sent you twelve herewith . . ."

Bridge states: "The success of *Twice-Told Tales* was not pecuniarily great at first, but in this country and still more in England, where Hawthorne was promptly and highly appreciated, the book established his right to a place among living authors of recognized power."

A review of the book by Longfellow appeared in *The North American Review* for July, 1837, which was enthusiastically acknowledged by Hawthorne in a letter to Longfellow, on June 19.

3. Peter Parley's | Universal History, | On The Basis Of | Geography. | [Vignette] For The Use Of Fam-

ilies. | Illustrated By Maps And Engravings. | Vol. I. | Boston: | American Stationers' Company. | John B. Russell. | 1837.

Duodecimo. Two volumes. Woodcut maps and illustrations. Vol. I: viii, vii, [9]—380 pp. Vol. II: xii, [13]—374 pp. Copyrighted, 1837. Published in stamped cloth.
On verso of title-page: Cambridge: Folsom, Wells And Thurston, Printers To The University.

This work was written and compiled by Hawthorne and his sister Elizabeth, for on May 5, 1836, Hawthorne writes to her: "I saw Mr. Goodrich yesterday. . . He wants me to undertake a Universal History, to contain about as much as fifty or sixty pages of the magazine. (These were large pages.) If you are willing to write any part of it . . . I shall agree to do it. If necessary I will come home by and by, and concoct the plan of it with you."

Again on May 11: "Our pay as historians of the universe, will be about one hundred dollars, the whole of which you may have. It is a poor compensation, but better than the *Token;* because the writing is so much less difficult."

Goodrich acknowledges the receipt of the MSS., in a letter to Hawthorne dated September

23, 1836, saying, "Your letter and the two folios of the Universal History were received some days ago. I like the History pretty well, —I shall make it do."

Hawthorne's part in this work is further established by Goodrich in his *Recollections of a Lifetime*. In referring to a list of "Parley" books he states, "As to Parley's Historical Compends—some nine or ten volumes—I had the assistance of N. Hawthorne, and J. O. Sargent, Esqs., and others."

Some of the maps are signed "Devereux. Sc.", but the illustrations are unsigned.

4. [Vignette] Time's Portraiture. | Being The Carrier's Address To The Patrons Of The | Salem Gazette | For The First Of January, 1838 [1837.]

Broadside, 16 x 22 inches.

The type page (14 x 20 inches) is surrounded by a border of printer's ornaments.

The first clue to the authorship of this Address is given in a foot-note under the word "Hathornes": "Not '*Haw*thorne,'—as one of the present representatives of the family has seen fit to transmogrify a good old name. However, Time seldom has occasion to mention the gentleman's name, so that it is no great matter how he spells or pronounces it."

This tale was never collected and printed by Hawthorne, but it was reprinted as *The Carrier's Address* for the first of January, 1853, with a bracketed note to the above note intimating the authorship. (See No. 29.)

In *The Carrier's Address* for 1881, we find a further reference to the author of the broadside: "They unfolded one entitled 'A Portraiture of Father Time.' One of the boys, as it was read aloud, said he had heard his grandfather say that Nathaniel Hawthorne had assisted a past generation of carriers in writing that . . ."

5. The Gentle Boy: | A | Thrice Told Tale; | By | Nathaniel Hawthorne: | With An Original Illustration. | Boston: | Weeks, Jordan & Co. 121 Washington Street, | New York & London: | Wiley & Putnam. | 1839.

Oblong quarto. Frontispiece, 20 pp.
Published in brown paper covers, bearing the title.
On verso of title-page: Copyright secured.
Press of I. R. Butts, School Street, Boston.

This tale first appeared in *The Token*, Boston, 1832, and so attracted the attention of Sophia Peabody (afterwards Hawthorne's wife) that

she made a drawing which is referred to by her sister Elizabeth as follows: "Whenever after this he called at our house he generally saw Sophia. One day she showed him her illustration of *The Gentle Boy*, saying, 'I want to know if this looks like your Ilbrahim?' He sat down and looked at it, then looked up and said, 'He will never look otherwise to me.'"

George P. Lathrop further states: "The drawing was shown to Washington Allston, who accorded it his praise; and a Miss Burleigh, who was one of the earliest admirers of Hawthorne's genius, having offered to pay the cost of an engraving from it, the design was reproduced and printed with a new special edition of the story, accompanied by a Preface and Dedication." This reads: "To Miss Sophia A. Peabody, this little tale, to which her kindred art has given value, is respectfully inscribed by the Author."

In the *Boston Daily Advertiser* of December 31, 1838, this issue of *The Gentle Boy* was announced as "published this day" by Weeks, Jordan & Co.

The steel-engraved frontispiece has the legend: above, "The Gentle Boy"; below, "The boy had hushed his wailing at once and turned his face upward to the stranger". It is signed, "S. A. P. 1838", "J. Andrews."

Joseph Andrews (1806–1873), a native of Hingham, Mass., was apprenticed to Abel Brown, the Boston wood-engraver, in 1821. He learned to engrave on copper from Hoogland, and studied under Joseph Goodyear in London, in 1835.

6. The | Sister Years; | Being The | Carrier's Address, | To The Patrons | Of The | Salem Gazette, | For The | First Of January, | 1839. | Salem. | 1839.

Octavo. 8 pp.
Issued as a leaflet.
On verso of title-page: "HAPPY NEW YEAR."

This address, issued anonymously, was, however, collected by Hawthorne in Vol. II of his new and enlarged edition of the *Twice-Told Tales*, Boston, 1842, after many changes in punctuation, and some omission of text.

7. Grandfather's Chair: | A | History | For | Youth. | By Nathaniel Hawthorne. | Author of Twice-Told Tales. | Boston: | E. P. Peabody. | New York:—Wiley & Putnam. | 1841.

Thirtytwo-mo. vii, [9]—140 pp.
Preface dated, Boston, November, 1840; copyrighted, 1840. Published in cloth, with glazed paper label, printed in gilt, on front cover.
On verso of title-page: Printed by S. N. Dickinson, 52 Washington Street.

This is the first part of a series of sketches about New England history for children, and about which Professor Woodberry says: "He gave his attention now to writing some children's books, partly under the influence of his old 'Peter Parley' instruction and experience, and partly, no doubt, under the encouragement and advice of Elizabeth Peabody, who was interested in such literature. The Peabodys, on removing to Boston, had opened a shop, a library and book-store and homœopathic drug-store, all in one, of which she was the head, and with her name Hawthorne associated his new ventures. He had contemplated writing children's books, as a probable means of profit, before he received his appointment in the Custom House, as he said in his letter to Longfellow; and he merely stuck to the plan under the new conditions. The result was three volumes of historical tales for young people, drawn from New England in the colonial and revolutionary times, under different titles, but making one series:—*Grandfather's Chair, Famous Old People,* and *Liberty Tree.* They appeared in rapid succession in 1841, and were successful."

In a letter to Longfellow on June 4, 1837, Hawthorne had written: "As to my literary efforts, I do not think much of them, neither is it worth while to be ashamed of them. They would have been better, I trust, if written under more favorable circumstances. . . I have now, or shall soon have, a sharper spur to exertion, which I lacked at an earlier period; for I see little prospect but that I shall have to scribble for a living. But this troubles me much less than you would suppose. I can turn my pen to

all sorts of drudgery, such as children's books, etc., and by and by I shall get some editorship that will answer my purpose."

Of his conscientious motives in this direction we have evidence in his preface to one of this group of children's books, dated January 17, 1842: "This small volume, and others of a similar character, from the same hand, have not been composed without a deep sense of responsibility. The author regards children as sacred, and would not, for the world, cast anything into the fountain of a young heart, that might embitter and pollute its waters."

8. Famous Old People: | Being | The Second Epoch | Of | Grandfather's Chair. | By Nathaniel Hawthorne. | Author Of Twice-Told Tales. | Boston: | E. P. Peabody, | 13 West Street. | 1841.

Thirtytwo-mo. vii, [9]—158 pp.
Preface dated, Boston, Dec. 30, 1840; copyrighted, 1841. Published in cloth, with glazed paper label, printed in gold, on front cover.
On verso of title-page: Printed by S. N. Dickinson, 52 Washington Street.

9. Liberty Tree: | With The | Last Words | Of | Grandfather's Chair.

| By Nathaniel Hawthorne, | Author of Twice-Told Tales. | Boston. | E. P. Peabody, 13 West Street. | 1841.

Thirtytwo-mo. vii, [9]—160 pp.
Preface dated, Boston, Feb. 27th, 1841; copyrighted, 1841. Published in cloth, with glazed paper label, printed in gold, on front cover.
On verso of title-page: Printed by S. N. Dickinson, 52 Washington Street.

10. Grandfather's Chair: | A | History | For | Youth. | By | Nathaniel Hawthorne, | Author Of "Twice-Told Tales." | Second Edition, | Revised And Enlarged. | Boston: | Tappan And Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. vii, [9]—139 pp., including frontispiece and one plate (woodcut). Preface dated, Boston, November, 1840; copyrighted, 1840. Published in cloth, blind and gold stamped. 5 pp. publishers' advertisements at end, beginning on verso of last leaf.

On verso of title-page: Cambridge: T. G. Wells, Printer To The University.

This revised edition contains additions to the text on pages 21, 36–37, 59 and 72, with some other minor changes in text and punctuation.

11. Famous Old People: | Being | The Second Epoch | Of Grandfather's Chair. | By | Nathaniel Hawthorne, | Author Of "Twice-Told Tales." | Second Edition. | Boston: | Tappan & Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. viii, [9]—158 pp., including frontispiece and one plate (woodcut). Preface dated, Boston, Dec. 30, 1840; copyrighted, 1841. Published in cloth, blind and gold stamped. 2 pp. publishers' advertisements at end.
On verso of title-page: Press of T. R. Marvin, 24 Congress Street.

A reprint of the 1841 edition with only minor changes.

12. Liberty Tree: | With The | Last Words | Of | Grandfather's Chair. | By Nathaniel Hawthorne, | Author

of "Twice-Told Tales." | Boston: | Tappan And Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. viii, [9]—156 pp., including frontispiece and one plate (woodcut). Preface dated, Boston, Feb. 27th, 1841; copyrighted, 1841. Published in cloth, gold and blind stamped.
On verso of title-page: Boston; Printed by Isaac R. Butts, No. 2 School Street.

The first issue of this new edition appeared with the design of a chair stamped in gilt on the front cover. A later issue, of the same date, appeared without this chair impression and with a different design of stamping on the cloth.

13. Biographical Stories | For Children. | Benjamin West, | Sir Isaac Newton, | Samuel Johnson, | Oliver Cromwell, | Benjamin Franklin, | Queen Christina. | By | Nathaniel Hawthorne, | Author of "Historical Tales for Youth," "Twice-Told Tales," &c. | Boston: | Tappan And Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. v, [7]—161 pp.
Preface dated, Boston, Jan. 17, 1842; copyrighted, 1842. Published in stamped cloth.
On verso of title-page: Butts, Printer, 2 School St.

14. Hawthorne's | Historical | Tales | for Youth. [1842.]

Eighteen-mo. Two volumes.

These volumes consist of the four preceding juvenile books—the first two, *Grandfather's Chair* and *Famous Old People,* bound in Volume I, and the other two, *Liberty Tree* and *Biographical Stories,* bound in Volume II. On the back of each volume is a binder's title, as above, in gilt, but they have no other title-pages than the individual titles of the four smaller volumes.

That Hawthorne contemplated having these four juvenile books regularly issued in two volumes under this new title is evidenced by the fact that on the title-page of the *Biographical Stories* he is named as the author of *Historical Tales for Youth, Twice Told Tales,* etc.; but the project seems to have been abandoned, except in so far that a small number of these four juveniles were bound in this two-volume form. It was, however, carried out some years later under the title of *True Stories.*

15. The | Sunday School Society's Gift. [Boston, 1842.]

Twentyfour-mo. 16 pp.
Published as a tract without covers.

An authorized issue of the biography of Samuel Johnson, after several changes, corrections, and omissions of text; this sketch having formed one of the *Biographical Stories.*

In the introductory note, dated Boston, 1842, addressed to "Dear Young Friends," and signed "The Sunday School Society," we read:

"This story was written by Nathaniel Hawthorne, and he has given us the liberty of printing it for you. He has written some very interesting books both for young and old. Many have read his *Twice Told Tales,* and the smaller volumes, such as *Grandfather's Chair, Liberty Tree,* and *Biographical Stories,* have been read with delight by thousands. . ."

16. Twice-Told Tales. | By | Nathaniel Hawthorne. | Volume I. | [Printer's ornament] Boston: | James Munroe And Company. | MDCCCXLII.

Duodecimo. Two volumes.
Vol. I: [3], 331 pp. Vol. II: IV, 356 pp.
Copyrighted, Vol. I, 1837; Vol. II, 1842.
Published in stamped cloth. On versos of

title-pages: Boston: Printed By Freeman And Bolles, Washington Street.

Volume I contains the same matter as the 1837 edition, with *The Toll-Gatherer's Day* added at pages 279–289, this tale having first appeared in the *Democratic Review* for October, 1837.

Volume II contains a new list of tales, collected here for the first time, all of which had been contributed to annuals and magazines.

17. The | Celestial Rail-Road: | By Nathaniel Hawthorne. | Boston: | Published By Wilder & Co., | No. 46 Washington Street. | 1843.

Thirtytwo-mo. 32 pp.

Published in buff paper, with title on front cover, enclosed in a plain border with ornamental corners.

On the cover title after "Rail-Road" is a period (.), but this is replaced by a colon (:) on the regular title-page.

In 1847 another publisher issued an exact reprint of this little pamphlet, even to the difference in punctuation in cover title and title, the text, however, ending on page 30, the title reading:

The | Celestial Rail-Road: | By Nathaniel Hawthorne. | Lowell: | Published by D. Skinner. | 1847.

Thirtytwo-mo. 30 pp.
Published in buff paper, with title on front cover, enclosed in ornamental border.

18. A Visit | To The | Celestial City. | Revised By The Committee Of Publications Of The | American Sunday-School Union. | Philadelphia: | American Sunday-School Union, | No. 146 Chestnut Street. [1844.]

Sexto-decimo. Frontispiece, 54 pp. 3 plates. 10 pp. publishers' advertisements at end.

A revised edition of the preceding title, the revision consisting of the omission, on page 40, of the anecdote about Beelzebub's purchase of a miser's soul for sixpence, which, in the first edition as *The Celestial Rail-Road,* appeared on page 24.

The unsigned plates are lithographs, and in the later issues these show the usual defects of wear from many impressions.

The first issue was published in gold and blind stamped cloth, and some copies include ten pages of advertisements at the end. A later issue appeared in boards with roan back having gilt title. In still later issues, or editions the lettering on the lithograph stones had become so faint that the lines were recut and, in one plate, used as the frontispiece, the page number was recut to read 12 instead of 52 as originally.

These illustrations are much dulled in their impression.

Several editions, not dated, but from the same stereotype plates, appear to have been published some years later. In these the original lithograph plates were not used, but a copper-plate introduced as the frontispiece.

19. Journal | Of An | African Cruiser; | Comprising Sketches Of The Canaries, The Cape De | Verds, Liberia, Madeira, Sierra Leone, And | Other Places Of Interest On The West | Coast Of Africa. | By An Officer Of The U. S. Navy. | Edited By | Nathaniel Hawthorne. | New York & London. | Wiley And Putnam. | 1845.

Duodecimo. viii, [v]–vi, 179 pp.
Copyrighted in 1845. (The copyright form is set in four lines.) Published in buff wrappers as No. I of *Wiley And Putnam's Library of American Books.*
On verso of title-page, at lower left and right corners respectively, the names of the printer and stereotyper.

Later editions of the same date have the copyright form in three lines, and omit the names of either printer or stereotyper, or both.

While Hawthorne is stated to have been the editor of this *Journal,* he practically rewrote the notes of the voyage furnished by his college classmate Horatio Bridge.

Bridge himself gives the origin of the volume: "Early in 1843 I was attached to a ship-of-war under orders to the West Coast of Africa. Hawthorne suggested the plan of my taking such notes as would give me material for a few articles in the *Democratic Review.* This plan was afterwards, by his advice, changed to that of publishing the notes in a book. I assented to the change on the condition that he should take the trouble of editing and bringing out the volume, and with the further condition that he should have the copyright and the sole profit of the publication."

Hawthorne, on March 24, 1843, writes to Bridge: "I see by the newspapers that you have had the good fortune to undergo a tremendous storm. Good fortune I call it, for I should be very glad to go through the same scene myself if I were sure of getting to dry land at last. . . Perhaps a description of the tempest may form a good introduction to your series of articles in the *Democratic.* . . What would you think of having them published in a volume?"

In writing to Duyckinck on March 2, 1845, he says: "I have remodelled the style . . . when it seemed necessary, and have developed his ideas, where he failed to do it himself, and have put on occasional patches of sentimental embroidery—at the same time avoiding to tamper with his facts, or to change the tenor of his

observations upon them; so that the work has not become otherwise than authentic, in my hands."

On April 17, 1845, Hawthorne again writes to Bridge: "I have christened the book the *Journal of an African Cruiser.* I don't know when it is to come out—probably soon. . . Your last letter arrived when the manuscript was on the point of being sent off, but I contrived to squeeze in whatever was essential of the new matter."

Then on May 2: "Duyckinck writes me that your book is stereotyped and about to go to press. The first edition will be of two thousand copies, five hundred of which will be sent to London. It seems they have put in my name as editor, contrary to my purpose, and much to my annoyance. . . I wished you to have all the credit of the work yourself. Well, you shall still engross all the merit, and may charge me with all the faults. I have bespoken fifty copies for you. . . These fifty copies will be paid for out of my avails for the book. . ." On May 7, he writes to Bridge: "I send the Journals as requested, and heartily wish that I could afford to come myself."

Evert A. Duyckinck of New York, who had acted for Hawthorne in the negotiations with Wiley & Putnam, writes to Hawthorne on October 2, 1845: "The *Journal of the Cruiser* has just gone to a second edition of one thousand copies, the first, I believe, having been two thousand."

This statement probably accounts for the changes on the copyright page noted above.

20. Mosses | From | An Old Manse. | By Nathaniel Hawthorne. | In Two Parts. | Part I. | New York: | Wiley And Putnam. | 1846.

Duodecimo. Part I: [5], 207 pp. Part II: [5], 211 pp.

Published in paper wrappers as No. XVII and No. XVIII of *Wiley And Putnam's Library of American Books.* Also in stamped cloth, both numbers in one volume.

On verso of each title-page, at lower left and right corners, respectively, are the names of the printer, R. Craighead's Power Press, 112 Fulton Street, and stereotyper, T. B. Smith, Stereotyper, 216 William Street.

Later issues or editions of the same date omit the name of either the printer or stereotyper, or both, and some copies have the name of another than the regular printer of the series.

The paper wrappers for these later editions were reprinted, with the titles on the backs reset in larger type, and several titles added to the list of books printed on the back covers of each part.

The publication of a collection of tales was suggested by Duyckinck, and on April 7, 1845, Hawthorne replied: "Messrs. Wiley & Putnam's proposal, in reference to the collection

of tales, seems very liberal, and I shall be glad to take advantage of them, so soon as I find inward and outward quietude enough to write a couple of new stories. Of old tales, I would suggest the following . . ."

After many months he writes to Bridge, on February 21, 1846: "Wiley & Putnam are going to publish two volumes of my *Tales* instead of one," and on the following day to Duyckinck: "At last I send you the copy for Part second of the proposed collection; I hope, and fully believe, that it will very soon be followed by the contents of Part first. . . I have bestowed much and solemn consideration upon the title of the book. 'Wall-Flowers from an Old Abbey' occurred to me,—but it is too fine. 'Moss and Lichens from an Old Parsonage':—that does not go off trippingly enough. 'Mosses from an Old Manse' suits me rather better; and if my wife agrees with me, so shall the book be christened. I will tell you in the postscript. All these titles, you will perceive, refer to an old Owl's Nest at Concord, where all but three or four of the tales were written, and to which the introductory article will refer. . ."

"P. S. We decide on 'Mosses from an Old Manse.'"

On April 18, 1846: "I send you the initial article promised so many thousand years ago. . . . All the remaining contents of the volume are enclosed, except the *Procession of Life,* which is so inaccurately printed that I must write out a new copy. . . ." On the outside of the letter he adds: "P. S. I have sent the *Procession of Life,* so that you now have all."

By letter of May 29, 1846, he asks: "When is the book to be issued?" And on June 10: "I should like one dozen copies in cloth—the rest in paper. The specimen copy came safe to hand."

21. The | Scarlet Letter, | A Romance. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCL.

Duodecimo. iv, 322 pp.
Copyrighted, 1850.
On verso of title-page: Cambridge: Metcalf And Company, Printers To The University. 4 pp. advertisements in front.

James T. Fields, in his remembrance of Hawthorne, tells of a visit to Salem to see the author in the winter of 1849 after he had been superseded at the Custom House. "We fell into talking about his future prospects, and he was, as I feared I should find him, in a very despondent mood. 'Now,' said I, 'is the time for you to publish, for I know during these years in Salem you must have got something ready for the press. . .' 'Nonsense,' said he. 'What heart had I to write anything, when my publishers (M. and Company) have been so many years trying to sell a small edition of the *Twice Told Tales?*' I still pressed upon him the good chances he would have now with something new. 'Who

would risk publishing a book for me, the most unpopular writer in America?' 'I would,' said I, 'and would start with an edition of two thousand copies on anything you write.' 'What madness!' he exclaimed. 'Your friendship for me gets the better of your judgment. No, no,' he continued; 'I have no money to indemnify a publisher's losses on my account.' I remember that I pressed him to reveal to me what he had been writing. He shook his head and gave me to understand he had produced nothing. At that moment I caught sight of a bureau or a set of drawers near where we were sitting; immediately it occurred to me that hidden away somewhere in that article of furniture was a story or stories by the author of the *Twice Told Tales,* and I became so positive of it that I charged him vehemently with the fact. He seemed surprised, I thought, but shook his head again; and I rose to take my leave, begging him not to come into the cold entry. . . I was hurrying down-stairs when he called after me from the chamber, asking me to stop a moment; then quickly stepping into the entry with a roll of manuscript in his hands, he said: 'How in Heaven's name did you know this thing was there? As you have found me out, take what I have written, and tell me, after you get home and have time to read it, if it is good for anything. It is either very good or very bad,—I don't know which.' On my way up to Boston I read the germ of *The Scarlet Letter;* before I slept that night I wrote him a note all aglow with admiration of the marvelous story he had put into my hands, and told him that I would

come again to Salem the next day and arrange for its publication. . ."

This arrangement was made, and on January 8, 1850, Hawthorne wrote: "I will send the copy early next week; perhaps as soon as Monday; certainly before Thursday. I cannot think of a name for the book, and fear it must go to press without one. It has already cost me more perplexity than any fifty pages of the volume."

It was Hawthorne's first intention to make the romance one of a volume of several short stories, to be called *Old Time Legends: Together with Sketches, Experimental and Ideal;* but Fields persuaded him to elaborate the story and publish it as a separate work. "In this latter event," writes Hawthorne to Fields, "it appears to me that the only proper title for the book would be *The Scarlet Letter,* for the *Custom House* is merely an introductory. . . If *The Scarlet Letter* is to be the title, would it not be well to print it on the title-page in red ink? . . ."

On February 4, 1850, Hawthorne wrote to Horatio Bridge: "I finished my book only yesterday, one end being in press in Boston, while the other was in my head here in Salem; so that, as you see, the story is at least fourteen miles long. . . My book, the publisher tells me, will not be out before April. He speaks of it in tremendous terms of approbation. So does Mrs. Hawthorne, to whom I read the conclusion last night. . . Judging from its effect on her and the publisher, I may calculate on what bowlers call a ten-strike. Yet I do not make any such calculations. . ."

The book, however, appeared earlier, about

March 16, for under that date Longfellow enters in his Journal: "In town. Hawthorne's *Scarlet Letter* is just published,—a most tragic tragedy. Success to the book!"

Later, on April 13, Hawthorne writes to Bridge: "I am glad you like *The Scarlet Letter*. . . This book has been successful: The first edition having been exhausted in ten days, and the second (five thousand copies in all) promising to go off rapidly. . ."

The second edition appeared with a preface dated Mar. 30, 1850, and a slightly different font of type was used in imprinting the red-letter line on the title-page. Besides this preface there are numerous changes, especially in words, and the printer's imprint on the verso of title-page was reset.

The popularity of the book having been established, it was entirely reset and electrotyped, numbering 307 pages, and issued with the same date.

22. True Stories | From | History and Biography. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, and Fields. | MDCCCLI.

Duodecimo. Frontispiece, [viii], 335 pp., 3 woodcut plates.
Copyrighted in 1850. Published in stamped cloth, gilt back. 4 pp. publishers' advertisements at end.

On verso of title-page: Cambridge: Printed By Bolles And Houghton.

This volume comprises the three juvenile books *Grandfather's Chair, Famous Old People,* and *Liberty Tree,* grouped as *The Whole History of Grandfather's Chair. Complete in Three Parts.* Part I: pp. [1]–78; Part II: [79]–158; Part III: [159]–244; with the *Biographical Stories* added, pp. [245]–335.

In the first issues the signature-mark (a*) at the foot of page [iii] appears under and to the left of the letter "a" of the last line. A later issue shows this signature-mark placed further to the right, the type of the second from the last line on this page having been respaced for the introduction of a comma (,) after the word "way". A further correction on page iv appears in the placing of a comma (,) in line 18 after the word "which."

A later edition was published bearing the same date, but the copyright is dated 1851; and the imprint on verso of title-page is changed to, *Thurston, Torrey, And Emerson, Printers.* It was entirely reset, numbering 343 pp.

The plates, attractive in design and execution, are signed by Billings and W. Roberts.

23. Twice-Told Tales. | By | Nathaniel Hawthorne. | In Two Volumes | Vol. I. | A New Edition. | Boston: | Ticknor, Reed, And Fields. | MDCCCLI.

Duodecimo. Two volumes.
Vol. I: Frontispiece (portrait), 287 pp.
Vol. II: 288 pp.
Preface dated, Lenox, January 11, 1851; copyrighted, 1851. Published in stamped cloth. 4 pp. publishers' advertisements in front of Vol. I.
On verso of title-page: Boston: Thurston, Torrey, & Emerson, Printers, Devonshire Street.

This new edition is a reissue, by Hawthorne's established publishers, of the two volumes of 1842, but with the portrait and eight-page preface added, and many changes in punctuation.

Writing to his sister on March 11, 1850, Hawthorne says: "All the copies to which I am entitled (only six) of the new edition of *Twice Told Tales* have been sent here. If possible, I will keep one for you till I come to Salem . . . some time in June."

The portrait, a bust turned to left, looking front, bears the inscription: "Nathaniel Hawthorne," "Engraved By T. Phillibrown, From A Painting By C. G. Thompson." "Boston, Ticknor, Reed & Fields, 1851."

24. The House | Of | The Seven Gables, | A Romance. | By Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCLI.

Duodecimo. vi, [7]—344 pp.
Preface dated, Lenox, January 27, 1851.
Published in stamped cloth. 4 pp. advertisements in front.
On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

From Lenox Hawthorne writes to Fields on October 1, 1850: "I sha'n't have the new story ready by November, for I am never good for anything in the literary way till after the first autumnal frost, which has somewhat such an effect on my imagination that it does on the foliage here about me,—multiplying and brightening its hues; though they are likely to be sober and shabby enough after all. I am beginning to puzzle myself about a title for the book. The scene of it is in one of those old projecting-storied houses, familiar to my eye in Salem; and the story, horrible to say, is a little less than two hundred years long; though all but thirty or forty pages of it refer to the present time. I think of such titles as *The House of the Seven Gables,* there being that number of gable-ends to the old shanty; or, *The Seven-Gabled House;* or simply, *The Seven Gables.* Tell me how these strike you. It appears to me that the latter is rather the best, and has the great advantage that it would puzzle the Devil to tell what it means."

A month later Hawthorne suggested "*The Old Pyncheon House: A Romance; The Old Pyncheon Family; or, The House of the Seven Gables; A Romance;*—choose between them. . ."

Then on the 12th of January, 1851, he writes: "My *House of the Seven Gables* is, so to speak, finished; only I am hammering away a little on the roof, and doing up a few odd jobs, that were left incomplete . . . " and on the 27th: "I intend to put *The House of the Seven Gables* into the expressman's hands to-day; so that, if you do not soon receive it, you may conclude that it has miscarried; in which case, I shall not consent to the universe existing a moment longer. I have no copy of it, except the wildest scribble of a first draught, so that it could never be restored. It has met with extraordinary success from that portion of the public to whose judgment it has been submitted, viz. from my wife."

During the next few weeks the proofs were passing between Boston and Lenox, and in writing to his sister Elizabeth on March 11, Hawthorne states: "My book will be out about the 20th, and I have directed two copies to be sent. . . The book, I think, has more merit than *The Scarlet Letter;* but it will hardly make so much noise as that."

25. A | Wonder-Book | For | Girls And Boys. | By | Nathaniel Hawthorne. | With Engravings By Baker From Designs By Billings. | Boston: Ticknor, Reed, And Fields. | MDCCCLII.

Sexto-decimo. Frontispiece. vi, [7]—256 pp. 6 woodcut plates.

Preface dated, Lenox, July 15th, 1851; copyrighted, 1851. Published in stamped cloth. On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

This work was undertaken soon after the publication of *The House of the Seven Gables,* for on May 23, 1851, he writes to Fields: "I mean to write, within six weeks or two months next ensuing, a book of stories made up of classical myths. The subjects are: The Story of Midas, with his Golden Touch, Pandora's Box, The Adventure of Hercules in quest of the Golden Apples, Bellerophon and the Chimera, Baucis and Philemon, Perseus and Medusa; these, I think, will be enough to make up a volume. As a framework, I shall have a young college student telling these stories to his cousins and brothers and sisters, during his vacations, sometimes at the fireside, sometimes in the woods and dells. . . I give you these hints of my plan, because you will perhaps think it advisable to employ Billings to prepare some illustrations. There is a good scope in the above subjects for fanciful designs. Bellerophon and the Chimera, for instance: the Chimera a fantastic monster with three heads, and Bellerophon fighting him, mounted on Pegasus; Pandora opening the box; Hercules talking with Atlas, an enormous giant who holds the sky on his shoulders, or sailing across the sea in an immense bowl; Perseus transforming a king and all his subjects to stone, by exhibiting the Gorgon's head. . . The book, if it comes

out of my mind as I see it now, ought to have a pretty wide success amongst young people; and, of course, I shall purge out all the old heathen wickedness, and put in a moral wherever practicable. For a title how would this do: *A Wonder-Book for Girls and Boys;* or, *The Wonder-Book of Old Stories?* I prefer the former. Or, *Myths Modernized for my Children;* that won't do."

To Bridge Hawthorne writes on October 11, 1851: "My *Wonder-Book* I suppose will be out soon. I do not know your direction in Boston . . . but will tell the publishers to hand you one when called for."

It was published in November in cloth, with the title on the back in gilt, between two small gilt ornaments, and with the same blind stamped designs on the sides as were used for the *True Stories,* previously published.

A later edition of the *Wonder-Book* of the same date (1852) appeared, when the *Tanglewood Tales* was published in 1853, with an elaborate gilt design around the title on the back such as was used for the *Tanglewood Tales,* making companion volumes, for the latter was also called "A Second Wonder-Book." In this later edition the stamped design on the sides was also slightly changed to conform to that on the *Tanglewood Tales.*

Billings, who had had a part in the illustration of *True Stories,* 1851, was employed to illustrate the books, and seems to have brought to the work a very ready appreciation of the subjects. His designs, gracefully executed, add materially to the charm of the little volume.

26. The | Snow-Image, | And | Other Twice-Told Tales. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCLII.

Duodecimo. 273 pp.
Preface dated, Lenox, November 1st, 1851; copyrighted, 1851. Published in stamped cloth.
On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

This consists of a new collection of tales and sketches, all of which had been contributed to annuals and magazines, and of this proposed publication Hawthorne makes mention in a letter to Bridge, dated October 11, 1851, saying: "I have also a new volume of *Twice Told Tales* in press and a new romance in futurity" (*Blithedale Romance*).

The book appeared with a dedicatory preface to Horatio Bridge, in which the author gives some pleasant glimpses of their college life and long intimacy, and was published simultaneously in London and in Boston early in December. The London issue bears the date of 1851, while the Boston edition is dated 1852, in accordance with the American practice of post-dating books brought out at the end of a year.

27. The | Blithedale Romance. | By | Nathaniel Hawthorne. | Boston: |

Ticknor, Reed, And Fields. | MDCCCLII.

Duodecimo. viii, [9]—288 pp.
Preface dated, Concord (Mass.), May, 1852; copyrighted, 1852. Published in stamped cloth. 4 pp. advertisements in front.
On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

This romance was commenced before Hawthorne left Lenox, and finished in his new house, "The Wayside," at Concord, during the spring of 1852, and in a letter to William D. Ticknor on July 13 he refers to the book as to be "issued to-morrow."

28. Life | Of | Franklin Pierce. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCLII.

Duodecimo. Frontispiece (portrait), 144 pp.
Preface dated, Concord, (Mass.,) August 27, 1852; copyrighted, 1852. Published in stamped cloth and paper. 4 pp. of advertisements in front.
On verso of title-page: Stereotyped At The Boston Stereotype Foundry.

In a letter from Concord on June 17, 1852, Hawthorne writes to Fields, who was in London: "I meant to have written another *Wonder-Book* this summer, but another task has unexpectedly intervened. General Pierce of New Hampshire, the Democratic nominee for the presidency, was a college friend of mine, as you know, and we have been intimate through life. He wishes me to write his biography, and I have consented to do so; somewhat reluctantly, however, for Pierce has now reached that altitude when a man, careful of his personal dignity, will begin to think of cutting his acquaintance. But I seek nothing from him, and therefore need not be ashamed to tell the truth of an old friend. . ."

The book was written during the next two months and issued with a preface dated August 27th. Soon after its publication Hawthorne writes to Bridge at some length, explaining his part in this publication, and says: "I did not send you the *Life of Pierce,* not considering it fairly one of my literary productions. I was terribly reluctant to undertake this work, and tried to persuade Pierce—both by letter and *viva voce*—that I could not perform it so well as many others; but he thought differently; and, of course, after a friendship of thirty years, it was impossible to refuse my best efforts in his behalf at this—the great pinch of his life. Before undertaking it, I made an inward resolution that I would accept no office from him; but, to say the truth, I doubt whether it would not be rather folly than heroism to adhere to this purpose. . . There are scores of men in the

country brighter than he is; but Frank has the directing mind, and will move them about like pawns on a chessboard, and turn all their abilities to better purpose than they themselves could do. Such is my idea of him after many an hour of reflection on his character while making the best of his biography. . . I love him, and, oddly enough, there is a kind of pitying sentiment mixed up with my affection for him just now."

The portrait bears the inscription: "Yr friend & Servt Frank. Pierce" "Boston; Ticknor, Reed & Fields, 1852." "Engraved by C. E. Wagstaff & J. Andrews from a Portrait by A. Tenney N. H." "C. E. Wagstaff & J. Andrews Printrs"

29. Time's Portraiture. | Being | The Carrier's Address To The Patrons | Of The | Salem Gazette, | And | Essex County Mercury. | [Printer's ornament] | For The First Of January, | 1853. [1852.]

Octavo. 8 pp.
Issued as a leaflet.

This address first appeared anonymously, as a broadside, on January 1, 1838, but in the period of Hawthorne's great fame, soon after the publication of the *Scarlet Letter, House of the Seven Gables, Wonder-Book, Snow-Image,*

Blithedale Romance, and *Life of Franklin Pierce,* it was reissued in this form with a bracketed note on page 4, signed, "Printers Devil," which practically disclosed the authorship and reads: "An author has a right to say what he will, about himself; but we guess he 'll find that Time will have a good deal to say about him—and more fifty years hence than now."

In *The Christmas Locket,* Boston, 1870, an unsigned article appeared on *Father Time,* written by John J. Babson, disclosing the authorship of this address, presumably for the first time, and continues: "but *Time's Portraiture,* which is herewith presented to the readers of *The Christmas Locket,* was not reprinted by its author, and is not to be found in any edition of his writings."

It was afterwards collected in a posthumous volume of the author's works entitled *Dolliver's Romance and other Pieces,* Boston, 1876.

30. Tanglewood Tales, | For | Girls And Boys; | Being | A Second Wonder-Book. | By | Nathaniel Hawthorne. | With Fine Illustrations. | Boston: | Ticknor, Reed, And Fields. | MDCCCLIII.

Sexto-decimo. Engraved title, 336 pp. 6 plates.

Copyrighted, 1853. Published in stamped cloth. 8 pp. of advertisements in front. On verso of title-page: Stereotyped At The Boston Stereotype Foundry.

The engraved title-page, *Tanglewood Tales: Another Wonder-Book,* and the plates are signed, "Baker—Smith—Andrews." They all are woodcuts. Little is known of Baker. Hezekiah Wright Smith (b. 1828) was a Scotchman, who came to New York and studied with Doney, and in 1850 went to Boston, where he was employed by book-publishers, especially Ticknor and Fields. Joseph Andrews (b. 1807–1873), noted as a line engraver, was employed also by publishers.

Julian Hawthorne states: "He produced—in compliance with many entreaties from young people, and also, no doubt, because he enjoyed the work—a second volume of 'Wonder' stories, under the title of *Tanglewood Tales,*" and then gives a letter from a young boy urging him to this congenial task, dated December 14, 1851: "I was so much delighted with your *Wonder-Book* that I wish you would write another like it. I hope you are having a pleasant time at Lenox. I like the story of the Chimæra, and so I did like the other stories."

Fields also states that "The composition of the *Tanglewood Tales* gave him pleasant employment, and all his letters, during the period he was writing them, overflow with evidences of his felicitous mood. He requests that Billings should pay especial attention to the draw-

ings, and is anxious that the porch of Tanglewood should be well supplied with shrubbery..."

On March 16, 1853, Hawthorne writes to Richard Henry Stoddard: "I have finished the *Tanglewood Tales,* and they will make a volume about the size of the *Wonder-Book,* consisting of six myths—*Minotaur, Golden Fleece, Story of Proserpine,* etc., etc., etc., done up in excellent style, purified from all immoral stain, recreated good as new, or better—and fully equal, in every way, to 'Mother Goose.' I never did anything so good as those old baby-stories."

The book appeared during the summer of 1853, the first issue having an imprint of the stereotyper on the verso of title-page, while the later issues had the imprint of the printer above that of the stereotyper. These later issues were printed on thinner paper and are also determined by the later date (September, 1853) of the publishers' advertisements bound in the book, in which the price of this book is stated as 88 cents, whereas in the publishers' advertisements in the first issue, dated August, 1853, the book is announced as "just out" without any price.

31. Mosses From An Old Manse. | By | Nathaniel Hawthorne. | In Two Volumes. | Vol. I. | New Edition, | Carefully Revised By The Author. | Boston: | Ticknor And Fields. | MDCCCLIV.

Duodecimo. Two volumes.
Vol. I: 286 pp. Vol. II: 297 pp.
Copyrighted, 1854. Published in stamped cloth.
On the verso of title-page: Stereotyped At The Boston Stereotype Foundry.

To this revised edition three sketches were added: *Feathertop, A Moralized Legend* in the first volume; *Passages From A Relinquished Work* and *Sketches From Memory* in the second volume.

From his consular office in Liverpool Hawthorne wrote to Fields on April 13, 1854: "I am very glad that the *Mosses* have come into the hands of our firm; and I return the copy sent me, after a careful revision. When I wrote those dreamy sketches, I little thought that I should ever preface an edition for the press amidst the bustling life of a Liverpool consulate . . . I am a good deal changed since those times; and, to tell you the truth, my past self is not very much to my taste, as I see myself in this book. Yet certainly there is more in it than the public generally gave me credit for at the time it was written. But I don't think myself worthy of very much more credit than I got. . ."

In a letter to Ticknor shortly afterwards Hawthorne mentions a few sketches which had not been collected, and requested that Fields make a selection from these to be included in the new edition of the *Mosses*.

32. The Marble Faun: | Or, the | Romance Of Monte Beni. | By | Nathaniel Hawthorne, | Author Of "The Scarlet Letter," Etc., Etc. | In Two Volumes. | Vol. I. | Boston: | Ticknor And Fields. | MDCCCLX.

Duodecimo. Two volumes.
Vol. I: 283 pp. Vol. II: 284 pp.
Preface dated, Leamington, December 15, 1859; copyrighted, 1860. Published in stamped cloth. 16 pp. publishers' advertisements at end of Vol. I.
On verso of title-page: Riverside, Cambridge: Stereotyped And Printed By H. O. Houghton And Company.

Hawthorne, being in England, directed the work of this publication in London, arrangements having been made for its simultaneous issue in America by his Boston publishers.

The London issue appeared in three volumes, duodecimo, with the following title:

Transformation: | or the | Romance of Monte Beni. | By | Nathaniel Hawthorne | London: | Smith, Elder and Co. | MDCCCLX.

This romance was begun and the first sketch written while Hawthorne was living in Italy, in a villa on the hill of Montaüto, near Florence,

where he had gone with his family in August of 1858, but it was not finished until the latter part of the following year, after he had returned to England.

In a letter of September 3, 1858, to Fields, from Florence, he wrote: "Speaking of romances, I have planned two, one or both of which I could have ready for the press in a few months if I were either in England or America. But I find this Italian atmosphere not favorable to the close toil of composition, although it is a very good air to dream in. I must breathe the fogs of old England or the east winds of Massachusetts, in order to put me into working trim."

Some months later Hawthorne writes from Rome that he has "come to close grips with a romance which I have been trying to tear out of my mind. As for my success, I can't say much; indeed, I don't know what to say at all. I only know that I have produced what seems to be a larger amount of scribble than either of my former romances, and that portions of it interested me a good deal while I was writing them."

Then on October 10, 1859, after returning to England, and still to Fields: "The romance is almost finished, a great heap of manuscript being already accumulated, and only a few concluding chapters remaining behind. If hard pushed, I could have it ready for the press in a fortnight. . . You ask for the title. I have not yet fixed upon one, but here are some that have occurred to me; neither of them exactly meets my idea: *Monte Beni; or, The Faun. A Romance. The Romance of a Faun. The Faun of*

Monte Beni. Monte Beni: a Romance. Miriam: a Romance. Hilda: a Romance. Donatello: a Romance. The Faun: a Romance. Marble and Man: a Romance. When you have read the work (which I especially wish you to do before it goes to press), you will be able to select one of them, or imagine something better."

Again on November 17th: "I have quite finished the book (some time ago) and have sent it to Smith and Elder, who tell me it is in the printer's hands, but I have received no proof-sheets. They wrote to request another title instead of the *Romance of Monte Beni,* and I sent them their choice of a dozen. . ." and by letter of February 11, 1860: "To return to my moonshiny Romance; its fate will soon be settled, for Smith and Elder mean to publish on the 28th of this month. Poor Ticknor will have a tight scratch to get his edition out contemporaneously; they have sent him the third volume only a week ago. I think, however, there will be no danger of piracy in America. Perhaps nobody will think it worth stealing. . . Smith and Elder persist in calling the book *Transformation,* which gives one the idea of Harlequin in a pantomime; but I have strictly enjoined upon Ticknor to call it *The Marble Faun; a Romance of Monte Beni.*"

After the publication of *The Marble Faun* there was general disappointment at what was considered an "inconclusive conclusion" and a call for an "explanation" of the mysteries of the tale. One of the first letters Hawthorne received was from Henry Bright, with whom he had formed a strong friendship: "I 'm in the

middle of *Monte Beni* (why did Smith and Elder transform it into *Transformation?*—they are rather given to playing pranks with author's titles) and I am delighted with it." And later: "I 've finished the book, and am, I think, more angry at your tantalizing cruelty than either the *Athenæum* or *Saturday Review.* I want to know a hundred things you do not tell me . . . Of course you 'll say I ought to *guess;* well, if I guess, it is but a guess, and I want to *know.*"

Hawthorne's reply was: "Smith and Elder certainly do take strange liberties with the titles of books. I wanted to call it *The Marble Faun,* but they insisted upon *Transformation,* which will lead the reader to anticipate a sort of pantomime. They wrote me some days ago that the edition was nearly all sold, and that they are going to print another; to which I mean to append a few pages, in the shape of a conversation between Kenyon, Hilda, and the author, throwing some further light on matters which seem to have been left too much in the dark. For my own part, however, I should prefer the book as it now stands."

This new edition soon appeared in both England and America with a "Conclusion" added, bearing date of March 14, 1860, making the pages in the last volume of the American edition 288 and in the English 292.

Hawthorne afterwards said to Bright: "As regards the last chapter of *Transformation* in the second edition, don't read it; it 's good for nothing. The story is n't meant to be explained; it 's cloudland."

33. Our Old Home: | A Series Of English Sketches. | By | Nathaniel Hawthorne. | [Printer's mark] Boston: | Ticknor And Fields. | 1863.

Duodecimo. [7], [ix]—xi, [9]—398 pp. Copyrighted, 1863. Dedication "To A Friend," dated, The Wayside, July 2, 1863. Published in stamped cloth. 1 p. advertisements at end.

On verso of title-page: Riverside, Cambridge: Stereotyped And Printed By H. O. Houghton.

This volume consists of a collection of articles, most of which had recently appeared in the *Atlantic Monthly,* and on the 30th of April, 1863, Hawthorne writes to Fields: "I send the article with which the volume is to commence, and you can begin printing it whenever you like. I could think of no better title than this, *Our Old Home; a Series of English Sketches, by,* etc. . ."

As to the dedication, he adds in a letter of May 3: "I am of three minds about dedicating the volume. First, it seems due to Frank Pierce (as he put me into the position where I made all those profound observations of English scenery, life, and character) to inscribe it to him . . . which also would be very gratifying to my life-long affection for him. . . ."

Fields, however, was doubtful how the public would look upon a compliment paid to the un-

popular ex-President; but Hawthorne carried out his intentions, stating his reasons in a letter of July 18 as follows: "My long and intimate personal relations with Pierce render the dedication altogether proper, especially as regards this book, which would have had no existence without his kindness; and if he is so exceedingly unpopular that his name is enough to sink the volume, there is so much the more need that an old friend should stand by him. I cannot, merely on account of pecuniary profit or literary reputation, go back from what I have deliberately felt and thought it right to do; and if I were to tear out the dedication, I should never look at the volume again without remorse and shame. . . Nevertheless, I have no fancy for making myself a martyr when it is honorably and conscientiously possible to avoid it; . . . so I have looked over the concluding paragraph and have amended it in such a way that, while doing what I know to be justice to my friend, it contains not a word that ought to be objectionable to any set of readers. . . ."

The book was published early in the autumn of the year, and in the first issue a publishers' list is printed on the recto of the last leaf of the last signature opposite page 398. In later issues of the same date, this list is omitted from that page and a publishers' list of 22 pages, dated November, 1863, is bound in at the end of the book.

POSTHUMOUS WORKS PUBLISHED

1864–1883

34. Pansie: | A Fragment. | The Last Literary Effort Of | Nathaniel Hawthorne. | London: | John Camden Hotten, Piccadilly. [1864.]

Sexto-decimo. 48 pp.
Published in colored paper covers, with woodcut vignette of a girl, and price, "sixpence," on recto, advertisements on verso. 16 pp. advertisements at end.

35. Passages | From The | American Note-Books | Of | Nathaniel Hawthorne. | Vol. I. | [Printer's mark] Boston: | Ticknor And Fields. | 1868.

Duodecimo. Two volumes.
Vol. I: [2], 222 pp. Vol. II: [2], 228 pp.
Copyrighted by Sophia Hawthorne, 1868.
Published in stamped cloth.
On verso of title-page: University Press: Welch, Bigelow & Co., Cambridge.

36. Passages | From The | English Note-Books | Of | Nathaniel Hawthorne. | Vol. I. | [Printer's mark] Boston: | Fields, Osgood, & Co. | 1870.

Duodecimo. Two volumes.
Vol. I: viii, 410 pp. Vol. II: [1], 393 pp.
Preface, signed "S. H." (Sophia Hawthorne), dated, Dresden, April, 1870; copyrighted, 1870. Published in stamped cloth.
On verso of title-page: University Press: Welch, Bigelow, & Co., Cambridge.

37. Passages | From The | French And Italian | Note-Books | Of | Nathaniel Hawthorne. | Vol. I. | [Printer's mark] Boston: | James R. Osgood And Company, | Late Ticknor & Fields, And Fields, Osgood, & Co. | 1872.

Duodecimo. Two volumes.
Vol. I: [2], 307 pp. Vol. II: [2], 306 pp.
Copyrighted, 1871. Published in stamped cloth.
On verso of title-page: University Press: Welch, Bigelow, & Co., Cambridge.

This work was simultaneously issued in London by Strahan and Co., Publishers, 56 Ludgate Hill, in two volumes, pp. 371 and 368, and bore the date of 1871; the American practice being to post-date books published late in the autumn of the year.

38. Septimius Felton; | Or | The Elixir Of Life. | By | Nathaniel Hawthorne. | [Printer's mark] Boston: | James R. Osgood And Company. | 1872.

Duodecimo. [v,] [3]—229 pp.
Copyrighted, 1871. Published in stamped cloth. 1 p. publishers' advertisements at end.
On verso of title-page: University Press: Welch, Bigelow, & Co., Cambridge.

39. The | Dolliver Romance | And | Other Pieces. | By | Nathaniel Haw-

thorne. | [Printer's mark] Boston: | James R. Osgood And Company. | 1876.

Duodecimo. 213 pp.
Copyrighted, 1864 and 1876. Published in stamped cloth. Facing title, on p. 2, publishers' advertisements of Hawthorne's works.
On verso of title-page: Franklin Press: Rand, Avery, & Co., Boston.

40. Fanshawe | And | Other Pieces. | By | Nathaniel Hawthorne. |[Printer's mark] Boston: James R. Osgood And Company. | 1876.

Duodecimo. [7,] [9]—243 pp.
Copyrighted, 1876. Published in stamped cloth. Facing title, on p. 2, publishers' advertisements of Hawthorne's works.
On verso of title-page: Franklin Press: Rand, Avery, & Co., Boston.

41. Doctor Grimshawe's Secret | A Romance | By | Nathaniel Hawthorne | Edited, With Preface And Notes | By | Julian Hawthorne | [Vignette]

Boston | James R. Osgood And Company. | 1883

Duodecimo. xiii, 368 pp. 4 pp. facsimiles. Copyrighted, 1882. Published in pictured cloth.
On verso of title-page: University Press: John Wilson And Son, Cambridge.

Besides the regular edition there were 250 copies on large paper. These contained an etched frontispiece by E. H. Garrett, an additional title-page with etched vignette, and the facsimile of a leaf of the manuscript of the book. Issued in white-paper-covered boards.

ANNUALS AND BOOKS[1]

TO WHICH HAWTHORNE CONTRIBUTED

1830–1857

42. The Token; | A | Christmas And New Year's Present. | Edited By S. G. Goodrich. | [6 lines] Boston: | Published By Carter And Hendee. | MDCCCXXX.

Twentyfour-mo.

The Young Provincial. Pp. 127–145.

43. The same for 1831.

Sights From A Steeple. Pp. 41–45.

The Haunted Quack, A Tale Of A Canal Boat. By Joseph Nicholson. Pp. 117–137.

[1] Other than magazines and periodicals.

44. The same for 1832.

The Wives Of The Dead. Signed "F . . . . . ." Pp. 74–82.

My Kinsman, Major Molineux. By the Author Of 'Sights From A Steeple.' Pp. 89–116.

Roger Malvin's Burial. Pp. 161–188.

The Gentle Boy. Pp. 193–240.

45. The Token | And | Atlantic Souvenir. | A | Christmas And New Year's Present. | Edited By S. G. Goodrich. | Boston. | Published By Charles Bowen. | MDCCCXXXIII.

Sexto-decimo.

The Seven Vagabonds. By The Author Of The Gentle Boy. Pp. 49–71.

Sir William Pepperell. By The Author Of 'Sights From A Steeple.' Signed "H * * * * * * *". Pp. 124–134.

46. The same for 1835.

The Haunted Mind. Pp. 76–82.

Alice Doane's Appeal. By the Author Of The Gentle Boy. Pp. 84–101.

The Mermaid; A Reverie. Pp. 106–121.

47. The same for 1836.

The Wedding Knell. By The Author Of Sights From A Steeple. Pp. 113–124.

The May-Pole Of Merry Mount. By The Author Of The Gentle Boy. Pp. 283–297.

The Minister's Black Veil. A Parable. By The Author Of 'Sights From A Steeple.' Pp. 302–320.

48. The same for 1837.

Monsieur Du Miroir. By The Author Of Sights From A Steeple. Pp. 49–64.

Mrs. Bullfrog. By The Author Of 'Wives Of The Dead.' Pp. 66–75.

Sunday At Home. By The Author Of The Gentle Boy. Pp. 88–96.

The Man Of Adamant; An Apologue. By The Author Of The Gentle Boy. Pp. 119–128.

David Swan. A Fantasy. Pp. 147–155.

The Great Carbuncle. A Mystery Of The White Mountains. By The Author Of The Wedding Knell. Pp. 156–175.

Fancy Show Box. Pp. 177–184.

The Prophetic Pictures. Pp. 288–307.

49. The Token | And | Atlantic Souvenir, | A | Christmas And New Year's Present. | Edited By S. G. Goodrich. | Boston: | American Stationers' Company, | MDCCCXXXVIII.

Sylph Etherege. Pp. 22–32.

Peter Goldthwaite's Treasure. By The Author Of "Twice Told Tales." Pp. 37–65.

Endicott And The Red Cross. Pp. 69–78.

Night Sketches, Beneath An Umbrella. Pp. 81–89.

The Shaker Bridal. By The Author Of "Twice-Told Tales." Pp. 117–125.

50. Youth's Keepsake. | A | Christmas And New Year's Gift | For | Young People. | [4 lines] Boston: | Published By E. R. Broaders. | 1835.

Twentyfour-mo.

Little Annie's Ramble. By The Author of "The Gentle Boy." Pp. 147–159.

51. The | Picturesque | Pocket Companion. | And | Visitor's Guide, | Through | Mount Auburn: | [6 lines] Boston: Otis, Broaders And Company. MDCCCXXXIX.

Sexto-decimo.

The Lily's Quest. By Nathaniel Hawthorne. Pp. 230–239.

52. The | Boston Book. | Being Specimens of | Metropolitan | Literature. | Boston: | George W. Light, 1 Cornhill. 1841.

Duodecimo.

Howe's Masquerade. By Nathaniel Hawthorne. Pp. 168–189.

53. Æsthetic Papers. | Edited By | Elizabeth P. Peabody. | [10 lines] Boston: | The Editor, 13, West Street. | New York: | G. P. Putnam, 155, Broadway. | 1849.

Octavo.

Art. VIII.—Main Street. Pp. 145–174.

Not signed, but in Table of Contents the entry reads: Main-street.—N. Hawthorne, Esq.

54. The | Memorial: | Written By | Friends of the Late Mrs. Osgood | And Edited | By Mary E. Hewitt, | With Illustrations Engraved On Steel By J. Cheney, J. Halpin, J. S. Pease, | And H. Beckwith. | New-York: | George P. Putnam, 155 Broadway. | 1851.

Octavo.

The Snow-Image. A Childish Miracle. By Nathaniel Hawthorne. Pp. 41–58.

55. The | Philosophy | Of | The Plays Of Shakspeare | Unfolded. | By Delia Bacon. | With | A Preface | By | Nathaniel Hawthorne, | Author Of 'The Scarlet Letter,' Etc. | [Quotation] | London: | Groombridge And Sons, | Paternoster Row. | 1857.

Octavo.

Preface, signed by Hawthorne. Pp. [vii]—xv.

MANUSCRIPTS

56. The Lily's Quest | An Apologue | by Nathaniel Hawthorne.

Quarto, leaf measuring 7¾ x 9¾ inches. 6½ pp. Bound in straight-grained morocco.

Written on white paper, on both sides of the leaf. Folded as sent through the mail by the author. On the verso of the last leaf is the partially destroyed address, "[Mrs. Caroline Howard] Gilman | [Care of Rev.] S. Gilman, D. D. | Charleston | South Carolina."

Mrs. Gilman was the editor of the weekly periodical *The Southern Rose,* in which the tale appeared, January 19, 1839.

A proof of an etched portrait by S. A. Schoff is inserted as frontispiece.

57. A | Wonder Book | for | Girls and Boys. | by | Nathaniel Hawthorne.

Octavo, leaf measuring 9¾ x 7½ inches. 134 pp. Proof before letters of portrait engraved by Phillibrown, inserted as frontispiece. Bound in red half-morocco.

Written on blue paper, on both sides of the leaf. The preface is dated, Lenox, July 15, 1851.

58. The Snow-Image | a childish miracle.

Octavo, leaf measuring 7⅝ x 9⅞ inches. 15 numbered pp. Unbound.

Written on white paper, on one side of seven double sheets and one half sheet.

First published in *The Memorial,* 1851 (No. 54).

59. [Life of Franklin Pierce.]

Folio and quarto, leaves measuring $7\frac{15}{16}$ x 12½ inches, and $7\frac{15}{16}$ x $9\frac{11}{16}$ inches. 58 numbered pp. as follows: "Preface," [2] pp., [Text], pp. 24–37, 38–39, 53–77, 84–87, "Note," 88. 9 unnumbered pp. with directions "Insert at pp. 37 of my manuscript." Unbound.

Written on blue paper, on one side of the leaf, except the insert, which is written on both sides.

The Preface is dated Concord, (Mass.), August 27th, 1852.

Accompanying the manuscript are six letters from Hawthorne to Ticknor and six letters from President Pierce to the publisher.

60. [Doctor Grimshawe's Secret.]

Quarto, leaf measuring $7\frac{11}{16}$ x $9\frac{11}{16}$ inches. 19 ll., numbered as follows: 9–12, 32–35, 39–43, 52–53, 70–73. Unbound.

Written on white paper, on both sides of the leaf except the verso of l. 43, which is blank.

Written in Concord, Massachusetts, 1863, published 1883.

LETTERS

61. GROUP OF ONE HUNDRED AND FIFTY-TWO LETTERS FROM HAWTHORNE TO SOPHIA A. PEABODY, 1839–1863.

Nearly all of the first fifty-eight letters, beginning March 6, 1839, are from Boston, some being dated at the Custom House, where he was employed at the time.

Then follow forty-six letters written from Salem, Brook Farm (West Roxbury), Albany, and New York, ending with one dated at Salem, June 30, 1842, a few days before their wedding, which took place in Boston, July 9, 1842, at the home of her father, Dr. Peabody.

An interval of some months is broken by a letter from Salem dated March 12, 1843, and the remaining forty-seven letters were written at intervals during the next twenty

years. A few are dated at Liverpool and London, and the last is from Salem, May 9, 1863.

62. GROUP OF ONE HUNDRED AND FORTY-NINE LETTERS FROM HAWTHORNE TO WILLIAM D. TICKNOR, 1851–1864.

The first of these letters is from Lenox, Mass., dated November 14, 1851, soon after the publication of the *Wonder-Book* and *The House of the Seven Gables,* and the following fifteen are from Concord, June 8, 1852, to July 5, 1853.

The next ninety-two cover the period of Hawthorne's consulate at Liverpool, beginning with one dated July 22, 1853, and ending with another September 26, 1857, a few having been written from Southport, Leamington, and Lake Windemere.

While on the Continent, during the next two years, Hawthorne wrote occasionally from Paris and Rome, and after returning to England a number were written from Leamington and Bath.

The remaining twenty-seven are from Concord, except one from Ellsworth, Maine, after he returned to the United

States. The last of these bears the date of March 18, 1864, ten days before leaving Boston with Ticknor on a trip to Washington, brought to an end by Ticknor's sudden death at Philadelphia on April 10. Hawthorne only survived him by a few weeks, his own death coming as suddenly on the 19th of May.

PORTRAITS

63. Portrait in Oils, by Emanuel Leutze (1816–1868). Painted in 1862.

Hawthorne visited Washington in March, 1862, and meeting Leutze, the artist, consented to sit for a portrait, and thus describes one sitting: "I stay here only while Leutze finishes a portrait, which I think will be the best ever painted of the same unworthy subject. One charm it must needs have,—an aspect of immortal jollity and well-to-do-ness; for Leutze, when the sitting begins, gives me a first-rate cigar, and when he sees me getting tired, he brings out a bottle of splendid champagne; and we quaffed and smoked yesterday, in a blessed state of mutual good-will, for three hours and a half, dur-

ing which the picture made a really miraculous progress. Leutze is the best of fellows."

64. PHOTOGRAPH BY SILSBEE, CACE & CO., BOSTON, MASS.

Of this, or another of the photographs taken just at this time (1862), Hawthorne writes: "My hair really is not so white as this photograph, which I enclose, makes me. The sun seems to take an infernal pleasure in making me venerable,—as if I were as old as himself."

65. PHOTOGRAPH OF A PORTRAIT IN CRAYON, BY SAMUEL WORCESTER ROWSE (b. 1822).

The crayon was made by Rowse in 1866, in the second year after Hawthorne's death, and probably from the photograph described above. Mrs. Hawthorne, in a letter to Mr. Fields, written just after seeing the crayon, thus describes her impression: "Rose was struck blind (as I was giddy) when she first looked at the portrait, but when she got home she said there was a want, she believed it was lack

of sweetness and radiance of expression—but something. But she says it is a miracle that Mr. Rowse has performed, as it is. I wish I could bless you in some way, but I can't."

In 1871 Fields writes: "The portrait I am looking at was made by Rowse (an exquisite drawing), and is a very truthful representation of the head of Nathaniel Hawthorne. He was several times painted and photographed, but it was impossible for art to give the light and beauty of his wonderful eyes."

66. Group of proofs of half-tones made from portraits, daguerreotypes, and photographs taken during the period from 1840 to 1862.

Exhibited by permission of the Essex Institute.

EXHIBITION OF THE WORKS OF WILLIAM BLAKE

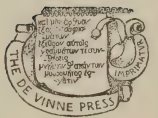
THE GROLIER CLUB
NEW YORK . . . MCMV

WILLIAM BLAKE

1757–1827

CATALOGUE OF BOOKS, ENGRAVINGS WATER-COLORS & SKETCHES BY WILLIAM BLAKE

EXHIBITED AT THE GROLIER CLUB
FROM JANUARY 26 TO FEBRUARY 25
MCMV


THE DE VINNE PRESS

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the fact that the number of Blake's works belonging to a private collector of Boston had, in the meantime, been largely increased.

This latter exhibition was rich in original designs in water-color, pencil, sepia, etc., but, again, not in Blake's printed works, only nine out of fifteen being shown. This fact is not surprising when it is remembered that up to this time few of Blake's books had come to this country; indeed, few had left the hands of their original purchasers.

Blake died in 1827. He had been almost entirely neglected at the time of his death, and his name remained in obscurity until 1863, when the biography, begun by Alexander Gilchrist, and finished by his widow, with the help of Dante Gabriel and William Michael Rossetti, was published in London. Called "Pictor Ignotus" on the title-page of the book, the expression described the poet-painter at the time, but thanks to the interest excited by the *Life,* this remarkable man became well known. Not only did he become a subject of appreciative regard, but this feeling spread into a mania, which resulted chiefly in the production of costly facsimiles of his works. J. C. Hotten issued a facsimile of *The Marriage of Heaven and Hell* in 1868; Professor C.

E. Norton edited the *Book of Job* for publication in Boston in 1875; eight of the works were issued without a publisher's name, in an edition of one hundred copies, in 1876; the *Jerusalem* appeared under the imprint of J. Pearson in 1877; and Mr. William Muir, with others, in 1886 issued the works in an edition of fifty copies.

Up to 1880, few sales of importance contained copies of our artist's books, but in 1882, with the sale of the Hamilton Palace Libraries, ten Blake items came into the market. This was followed, in 1885, by the sale of Mr. F. S. Ellis's collection, when the catalogue showed six numbers under Blake's name, including the very valuable "Autograph Poems and Sketches" (No. 139). Mr. Thomas Gaisford's library, sold in 1890, gave the opportunity for the purchase of thirteen books interesting to collectors of Blake. The most valuable collection to be dispersed was, however, that of the Earl of Crewe, formerly his father's, Richard Monckton Milnes, Lord Houghton, comprising eighteen important works, which were sold in March, 1903. Many of the finest and best-known examples of Blake's genius were contained in this library, and while it is to be regretted that so remarkable a collection should have been broken up, collectors are the gainers by the dispersal.

As a direct result of this sale and of the previous ones, lovers of Blake are enabled to see in the exhibition of the Grolier Club the most comprehensive display of his printed or published works. They may examine here all of his own books, except the *Book of Los* and the *French Revolution,* both of which are unprocurable.

A large number of published books with designs or engravings by Blake are also shown. Thus it will be seen that the province of the Grolier Club exhibition is somewhat different from those held in Boston, where, as has been stated, the collection of original drawings far surpassed, both in number and importance, the engraved books. This collection may, therefore, be said to supplement the others.

The collection includes, also, sets of drawings for two of Blake's best-known published books, the *Job* and *Young's Night Thoughts,* and a set of water-color drawings illustrating Milton's *Allegro* and *Il Penseroso,* which were never published and are almost unknown. Without an attempt to form an extensive collection of drawings and sketches, enough have been brought together to give an idea of the artist's methods of drawing.

It is a matter of regret that the distinguished curator of the Boston Museum

collection of prints, Mr. S. R. Koehler, could not have lived to see the present collection, and that thus we might have benefited by his further study of these varied examples of Blake's puzzling color-printing processes. As it is, we are indebted to him for the ultimate results of investigation on this subject. Gilchrist had, of course, gone into the matter, though not with the skill of an expert, and John Jackson, in his *A Treatise on Wood Engraving,* gives a clear and concise account of Blake's methods of engraving, but Mr. Koehler first set the question of the method of coloring on an exact basis.

When Blake was ready to print his *Songs of Innocence,* he found himself without means to publish in the ordinary way. His thoughts upon the problem resulted, as usual with him, in a dream, in which, he said, he received his instructions in a suitable method of reproduction. Gilchrist tells the story:

"Long and deeply he meditated . . . the subject of anxious daily thought passed—as anxious meditation does with us all—into the domain of dreams and (in his case) of visions. In one of these, a happy inspiration befell, not, of course, without supernatural agency. After intently thinking by day and dreaming by night, during long weeks and months, of

his cherished object, the image of the vanished pupil and brother at last blended with it. In a vision of the night, the form of Robert stood before him, and revealed the wished-for secret, directing him to the technical mode by which could be produced a fac-simile of song and design. . . . This method, to which Blake henceforth consistently adhered for multiplying his works, was quite an original one. It consisted in a species of engraving in relief both words and designs. The verse was written and the designs and marginal embellishments outlined on the copper with an impervious liquid, probably the ordinary stopping-out varnish of engravers. Then all the white parts or lights, the remainder of the plate, that is, were eaten away with aqua-fortis or other acid, so that the outline of letter and design was left prominent, as in stereotype. From these plates he printed off in any tint, yellow, brown, blue, required to be the prevailing or ground colour in his fac-similes; red [brown?] he used for the letter-press."

Blake himself referred to his process in his *Marriage of Heaven and Hell,* and again, more practically, in a memorandum on p. 10 of the "M.S. Book" (No. 139). The first extract is as follows:

"But first the notion that man has a

body distinct from his soul is to be expunged; this I shall do by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid."

The second reads: "To wood-cut on pewter: lay a ground on the plate, and smoke it as for etching, then trace your outlines, and, beginning with the spots of light on each object, with an oval-pointed needle scrape off the ground, as a direction for your graver. Then proceed to graving, with the ground on the plate; being as careful as possible not to hurt the ground, because it, being black, will show perfectly what is wanted.

"To wood-cut on copper: lay a ground as for etching; trace, etc., and, instead of etching the blacks, etch the whites, and bite it in."

In the execution of his own books, then, Blake used the relief-etching process, "supplemented here and there by the graver, or occasionally substituting for it the process which he called 'wood-cutting on pewter.'" Impressions taken from these plates were intended to be colored, and are so finished in many copies. The methods of coloring, which even a cursory glance at the examples here exhibited show to have been various in kind, present

an interesting problem to the student of technical processes of engraving and color printing.

The early examples were printed in one or two colors, and the impressions, when taken off, were colored with water-colors, often heightened with gold, by Blake or his wife. In later works and later impressions of early works, the method varies as the result, evidently, of experimenting after a quicker and more effective way of coloring. In some, several inks were used in printing; in others, especially after 1794, the designs on the plates were thickly dabbed or painted with pigment and impressions taken which were then blended or softened with water-colors. The ink being applied to the plate with balls, a cloth, or even with the fingers, a slightly irregular or granulated surface was produced, which, in turn, produced a similar surface on the proofs when they were pulled. In some cases the ink was laid on the plate very thickly, one color overlapping another, so that when the impression was taken off, a good deal of paint came with it, roughly, and a heavy impasto or aquatint effect was gained.

Thus, it will be seen that no two impressions taken from a plate would be exactly alike, and the accidental results obtained in printing each copy would furnish

opportunities for individual treatment in the finishing.

Mr. Koehler, commenting upon the accounts of Blake's color process as given by Mr. Tatham and Gilchrist, says:

"The fact is, that these 'color-prints' of Blake's are monotypes, a species of picture with which the public has become somewhat familiar within the past ten years. Most of these monotypes are produced by painting a picture in printers' ink or other oil color on a metal plate, and then transferring it to paper. Black or brown ink is usually employed for the purpose, but monotypes in color have also been produced, more particularly by Mr. Charles A. Walker, of Boston. The aim of these monotypes is, however, to produce a finished picture, which shall need, if possible, no retouching whatever. Blake's aim was different. He simply desired to obtain a basis for a picture to be further elaborated, and in which accidents could be utilized to obtain effects and differences otherwise not to be reached. For this purpose a millboard was better than a copper-plate, and it had the advantage, moreover, of retaining more of the color, so that the design could be gone over again, and used repeatedly. As in his relief-etching process, so also in this field, Blake was not the only

worker, nor, indeed, the first, although again there is not the slightest reason to doubt his originality. So far as is known, the first to produce what are now called monotypes was Giovanni Benedetto Castiglione (1616–1670), who not only produced designs in printers' ink, but used also other means, with a view to working up the resulting impressions in water-color. Bartsch, in his 'Peintre Graveur,' Vol. XXI, p. 40, describes Castiglione's process as follows: 'Castiglione sketched the outlines of his pictures with a reddish oil color, and made from them a counter-proof on paper, which did not badly resemble a design executed broadly in red chalk. These outlines having well dried on the paper, he filled in the shadows with bistre, and thus produced designs more or less finished.' This is precisely the method used by Blake, although he carried it further than Castiglione."

The student of Blake may be confused by the fact that the extreme development of the color process is sometimes found in copies of books with early dates upon their title-pages. In explanation of this peculiarity, we have to remember that the books were printed one at a time, as orders were received for them, and that they were colored then, more or less elaborately, according to the prices paid for them.

Thus books whose plates were engraved before 1794 may have been printed and colored long after that date. Fortunately, we have a clue to the period, if not the exact date, when an individual copy was printed and colored, in the water-mark of its paper. A copy printed on paper dated 1816 could not, of course, have been produced earlier.

In the exhibition the books are arranged according to the date of their first production, but the following table will be found convenient, as showing the period when an individual copy was printed and colored.

TITLE OF WORK	DATE ON TITLE-PAGE	DATE OF WATER-MARK
Songs of Innocence, Copy 1.	1789	n. d.
Songs of Innocence, Copy 2.	1789	n. d.
Songs of Innocence, Copy 3.	1789	n. d.
Songs of Innocence, Copy 4.	1789	1802 1804
Songs of Innocence and Experience, Copy 1.	1789–1794	1815
Songs of Innocence and Experience, Copy 2.	1789–1794	1825
Songs of Experience,	1794	n. d.
Book of Thel,	1789	n. d.*
Marriage of Heaven and Hell, Copy 1.	1790	n. d.*
Marriage of Heaven and Hell, Copy 2.	1790	n. d.
The Gates of Paradise,	1793	1825
Visions of the Daughters of Albion, Copy 1.	1793	n. d.
Visions of the Daughters of Albion, Copy 2.	1793	n. d.
Visions of the Daughters of Albion, Copy 3.	1793	n. d.
America, Copy 1.	1793	1799
America, Copy 2.	1793	n. d.
America, Copy 3.	1793	n. d.
Europe, Copy 1.	1794	1794
Europe, Copy 2.	1794	n. d.
The Book of Urizen,	1794	1815
The Song of Los, Copy 1.	1795	n. d.
The Song of Los, Copy 2.	1795	n. d.
The Book of Ahania,	1795	n. d.
Jerusalem,	1804	1831
Milton,	1804	1808
The Ghost of Abel,	1822	1821
On Homers Poetry	n. d.	n. d.
On Virgil,	n. d.	n. d.
There is no Natural Religion,	n. d.	n. d.

* But colored after 1794.

CATALOGUE

I

WRITINGS BY BLAKE [1]

1. Poetical | Sketches. | By W. B. | London: | Printed in the Year MDCCLXXXIII.

Octavo, 9 x 5½ inches.
Collation: [3], 70 *pp.*
An uncut and unbound copy, formerly in the possession of Samuel Palmer, the elder, a friend and disciple of Blake.

Swinburne says of this volume:

"But the first real point in Blake's life worth marking as of special interest is the publication of his *Poetical Sketches;* which come in date before any of his paintings or illustrative work, and are quite as much matters of art as these. Though never printed till 1783, the latest written appears to belong to 1777, or thereabouts."

Rossetti ascribes the poems to the years 1768–77, when Blake was from eleven to twenty years old. We learn from Gilchrist that the volume was issued by the

[1] Excepting Nos. 1 and 35, which were printed in the ordinary way, and Nos. 13 and 29, which were engraved in the ordinary way, all of these books were executed by Blake in his relief-etching process.

help of the young poet's friends, Rev. Henry Mathews and "the celebrated Mrs. Mathews," who paid half the expense, and of Flaxman, the sculptor, who also bore a moiety of the costs. The edition must have been a small one, only a dozen copies of the book being known to the biographer.

Of the value of the poems, Richard Herne Shepherd speaks in his preface to Pickering's reprint, made in 1868:

"... how welcome to the ear are the fresh notes of William Blake, recalling here the grand Elizabethan melodies, anticipating now the pathos and simplicity of Wordsworth, now the subtlety and daring of Shelley."

Richard Garnett, in his essay on Blake, says with emphasis:

"They are the only examples of his literary work devoid of artistic illustration; we ought not, consequently, to spend much time upon them, yet they are the most memorable of his works, for they are nothing short of miraculous, and alone of his productions mark an era."

2. Songs | of | Innocence | 1789 | The Author & Printer W Blake

Leaf 7⅝ x 5⅜ inches. Plates average 4½ x 2¾ inches.

Collation: Frontispiece, title-page and "Introduction" (3 plates, 1 leaf each), and

28 unnumbered plates printed on both sides of 14 leaves.

Printed in golden brown, and painted with water-colors in which blue predominates. The paper is water-marked "Whatman".

An uncut copy in the original blue paper covers.

We have seen how Blake's first volume of poems was put forth in the plainest form by the aid of kind friends. When, in 1788, a new collection of poems, and a series of colored drawings illustrating them, were ready to be issued, our poet found himself not only without the means of publication, but also without the friends to help him. After casting about in his mind for some solution of his difficulty, a way was revealed to him in a dream. We have quoted from Gilchrist's version of the story in the "Introductory Note".

"On his rising in the morning, Mrs. Blake went out with half-a-crown, all the money they had in the world, and of that laid out 1*s.* 10*d.* on the simple materials necessary for setting in practice the new revelation. Upon that investment of 1*s.* 10*d.* he started what was to prove a principal means of support through his future life,—the series of poems and writings illustrated by coloured plates, often highly finished afterwards by hand,—which became the most efficient and durable means of revealing Blake's genius to the world."

"They [the books] were [sometimes]

done up in boards [?] by Mrs. Blake's hand, forming a small octavo; so that the poet and his wife did everything in making the book,—writing, designing, printing, engraving,—everything except manufacturing the paper: the very ink, or colour rather, they did make."

The first of the books executed in the relief-etching process, the *Songs* is the simplest, and, on the whole, the most effective of the series. The engraving of the pictures is careful and exact. Impressions were taken from the plates in ink of one color, and these were then gone over with water-colors with more or less care according to the amount of money to be received for the book. In some copies, as in the two here exhibited, the effect was heightened by the use of gold.

"The designs," to quote again from Gilchrist, "simultaneous offspring with the poems, which in the most literal sense illuminate the *Songs of Innocence,* consist of poetized domestic scenes. The drawings and draperies are grand in style as graceful, though covering few inches' space; the colour pure, delicate, yet in effect rich and full. The mere tinting of the text and of the free ornamental border often makes a refined picture. . . In composition, colour, pervading feeling, they are lyrical to the eye, as the *Songs* to the ear."

This delightful book is, perhaps, even more enthusiastically described by Swinburne:

"If elsewhere the artist's strange strength of thought and hand is more visible, nowhere is there such pure sweetness and singleness of design in his work. All the tremulous and tender splendour of spring is mixed into the written word and coloured draught; every page has the smell of April. . . Such a fiery outbreak of spring, such an insurrection of fierce floral life and radiant riot of childish power and pleasure, no poet or painter ever gave before. . ."

List of plates:

1. Frontispiece.
2. Title-page.
3. Introduction. *Border.*
4. A Dream. *Border.*
5. The Little Girl Lost. *Border.*
6. The Little Girl Lost (continuation). *Vignette in center.*
   The Little Girl Found.
7. The Little Girl Found (continuation). *Vignette at bottom.*
8. The Lamb. *Vignette at bottom.*
9. The Blossom. *Vignette at top.*
10. The Ecchoing Green. *Vignette at top.*
11. The Ecchoing Green (continuation). *Vignette at bottom.*
12. The Divine Image. *Border.*
13. The Chimney Sweeper.
14. Infant Joy. *Vignette at top.*
15. The Shepherd. *Vignette at bottom.*
16. Night. *Border.*
17. Night (continuation). *Vignette at bottom.*

18. A Cradle Song. *Border.*
19. A Cradle Song (continuation). *Vignette at bottom.*
20. The Little Boy Lost. *Vignette at top.*
21. The Little Boy Found. *Vignette at top.*
22. Nurses Song. *Vignette at bottom.*
23. Holy Thursday. *Border.*
24. On Anothers Sorrow. *Border.*
25. Spring. *Vignette at top.*
26. Spring (continuation). *Vignette at bottom.*
27. The School Boy. *Border.*
28. A Laughing Song. *Vignette at top.*
29. The Little Black Boy. *Vignette at top.*
30. The Little Black Boy (continuation). *Vignette at bottom.*
31. The Voice of the Ancient Bard. *Vignette at bottom.*

3. Another copy.

Leaf measures $7\frac{7}{16} \times 5\frac{3}{16}$ inches.
Collation: Frontispiece, title-page, and "Introduction" (3 plates, 1 leaf each), and 28 plates printed on both sides of 14 leaves.
Printed in brown, and painted with water-colors. Not water-marked.

The contents are the same as No. 2, but differently arranged.

4. Another copy.

Leaf measures $7\frac{3}{16} \times 5$ inches.
Collation: Frontispiece, title-page, and "Introduction" (3 plates, 1 leaf each), and 28

plates printed on both sides of 14 leaves. Not numbered.

Printed in green and blue, painted with water-colors in which blue predominates. Water-marked "E & P".

This copy was given by Blake to his physician.

The contents are the same as No. 2, but differently arranged.

5. Another copy.

Leaf, trimmed and gilded, measures $6\frac{15}{16}$ x $4\frac{13}{16}$ inches.

Collation: 28 plates, including frontispiece and title-page. Numbered continuously in ink.

Printed in golden brown, and painted with water-colors. The paper is water-marked "Edward & [ ] 1802", "J. Whatman 1804", and "[ ] Pine".

Bound in calf, blind- and gold-tooled.

John Linnell's copy.

6. A copy beautifully colored.

The plates are not arranged in the order of those in No. 2. All found there are here also, except the three plates for *The Little Girl Lost* and *The Little Girl Found*.

A drawing ($3\frac{11}{16}$ x $1\frac{7}{8}$ inches), representing a woman holding a young boy (a Pieta?), is bound in at the end.

7. Songs | Of | Innocence | and Of | Experience | Shewing the Two Contrary States | of the Human Soul. [1789–1794]

Leaf, trimmed and gilded, measures 8¾ x 5 7/16 inches.

Collation: 54 plates, including frontispiece and title-page. Numbered continuously in ink.

Printed in light brown, painted in water-colors, and the effect heightened with gold. The paper is water-marked "Ruse & Turners 1815".

This copy originally belonged to Mr. Edwards, the publisher of *Night Thoughts*, from whom it passed into the Beckford Library. At the sale of that collection, with the Hamilton Palace library, July 4, 1882, it came into the hands of Bernard Quaritch, from whom it came to this country.

Songs of Innocence, as described in the preceding numbers, are rare. The poems are usually found bound up with a supplementary collection having a title-page of its own, reading *Songs | of | Experience | 1794 | The Author & Printer W. Blake,* and a general title as given above.

In the *Songs of Experience,* as the name would suggest, we find matters treated more seriously than in the *Songs of Innocence*—an attempt, indeed, at an antithesis to most of the earlier poems, though still in the same vein of poetic excellence. A little less spontaneous, the poems are

more thoughtful; and the drawings partake of the same qualities.

Whatever the dates of the individual plates,—they must have been executed in the interval between 1789 and 1794,—there can be little doubt that the title-page to the last part and the general title-page were executed in 1794 or thereabouts.

In bringing out the two parts together Blake seems to have taken the occasion to rearrange the poems, and he now included as *Songs of Experience* some of the poems which had previously been counted as *Songs of Innocence*. These are plates 5, 6, 7, 27, and 31, as given above, here numbered 34, 35, 36, 53, and 54.

Besides the changes in the plates, necessitated by the rearrangement of the poems, different copies vary in the order of the plates. This may have been intentional on the author's part, but it is more likely to have occurred in gathering up the sheets for binding.

Copies of the book differ also in many details. Some, chiefly those for which large prices were paid, are more carefully and elaborately colored, even to overworking. The colors in all copies differ considerably, while some were issued in plain black and white, or blue and white. Some copies are on larger paper than others, and a few, like this one, have one or two of the plates enlarged by the painted addition of a detail, like the stream, in *The Lamb*, and in *The Ecchoing Green*.

The *Songs of Experience* were first issued to Blake's friends at thirty shillings, or two guineas. Later, he received four guineas, and in some cases, his friends taking this means of relieving his necessity, ten and even twenty guineas were paid to him. A copy sold at Sotheby's, in 1901, for £700.

8. Another copy.

The leaves, measuring $6\frac{1}{16}$ x 5½ inches, have been taken apart (the holes show that the copy had been stitched), and mounted in sunk mats.

Collation: 54 plates numbered continuously in ink.

Printed in golden brown ink, painted with water-colors, and the effect heightened with gold. The paper is water-marked "Whatman 1825".

This copy is remarkable for the brilliancy of its coloring, but it is especially distinguished for a feature all its own. In the preceding copy, each plate is surrounded by a water-color line; here they are surrounded by delicate borders whose motives are found in trees, vines, and even drapery. These frames, not more than a quarter of an inch in width, were added with a fine brush.

A few plates seem to have been printed in colors, notably *The Little Boy Found* and *Night*.

The volume belonged to Edward Calvert, the artist, a warm personal friend of Blake's at the period when the plates were colored. Calvert was one of the little band of admirers who, two years later, attended Blake's interment.

The plates of this copy are all shown. They, as well as those of the preceding copy, are as follows:

1. Title-page as above.
2. Full-page illustration to "The Introduction," pl. 4.
3. Title-page, Songs | of | Innocence | 1789 | The Author & Printer W Blake
4. Introduction. *Border.* Plate enlarged.
5. The Shepherd. *Vignette at bottom.*
6. The Ecchoing Green. *Vignette at top.*
7. The Ecchoing Green (continuation). *Vignette at bottom.* Plate enlarged.
8. The Lamb. *Vignette at bottom.* Plate enlarged.
9. The Little Black Boy. *Vignette at top.*
10. The Little Black Boy (continuation). *Vignette at bottom.*
11. The Blossom. *Border on three sides.*
12. The Chimney Sweeper. *Border.*
13. The Little Boy lost. *Vignette at top.*
14. The Little Boy found. *Vignette at top.*
15. Laughing Song. *Vignette at top.*
16. A Cradle Song. *Border.*
17. A Cradle Song (continuation). *Vignette at bottom.*
18. The Divine Image. *Border.*
19. Holy Thursday. *Border at top and bottom.*

20. Night. *Border.*
21. Night (continuation). *Vignette at bottom.*
22. Spring. *Vignette at top.*
23. Spring (continuation). *Vignette at bottom.*
24. Nurses Song. *Border at bottom.*
25. Infant Joy. *Vignette at top.*
26. A Dream. *Border.*
27. On Anothers Sorrow. *Border.*
28. Full-page illustration. Infant Joy.
29. Title-page. Songs | of | Experience | 1794 | The Author & Printer W Blake
30. Introduction. *Border.*
31. Earth's Answer. *Border.*
32. The Clod & the Pebble. *Vignette at top.*
33. Holy Thursday. *Vignette at top and border.*
34. The Little Girl Lost. *Border.*
35. The Little Girl Lost (continuation), and The Little Girl Found. *Vignette in center and border.*
36. The Little Girl Found (continuation). *Vignette at bottom.*
37. The Chimney Sweeper. *Vignette at bottom.*
38. Nurses Song. *Vignette at bottom.*
39. The Sick Rose. *Border.*
40. The Fly. *Vignette at bottom.*
41. The Angel. *Vignette at top.*
42. The Tyger. *Vignette at bottom.*
43. My Pretty Rose Tree.
    Ah! Sun-flower.
    The Lilly. *Vignette in center and border.*
44. The Garden of Love. *Vignette at top.*

45. The Little Vagabond. *Vignette at top and bottom.*
46. London. *Vignette at top.*
(See No. 54, pl. III.)
47. The Human Abstract. *Vignette at bottom.*
48. Infant Sorrow. *Vignette at bottom.*
49. A Poison Tree. *Vignette at bottom.*
50. A Little Boy Lost. *Vignette at bottom.*
51. A Little Girl Lost. *Border.*
52. To Tirzah. *Vignette at bottom.*
53. The School Boy. *Border.*
54. The Voice of the Ancient Bard. *Vignette at bottom.*

9. Songs | of | Experience | 1794 | The Author & Printer W Blake

Leaf measures 7¾ x 5⅝ inches.
Collation: 25 plates, numbered in ink 30–54.
Printed in one or more colors, painted with water-colors, and slightly touched up with gold. No water-mark.

A fine copy, not as carefully colored as the two preceding numbers, but strong and effective. A spattered effect is noticeable in the inking, especially of the last plates.

The Voice of the Ancient Bard is not included among the plates, and the first one here being numbered 30, as indicated in the collation, shows *The Voice* to have been counted among the plates of the *Songs of Innocence.* Indeed, it was so

included by Gilchrist in his arrangement of the poems, on the authority of a copy called "Blake's own," a late example water-marked 1825; but Ellis and Yeats think that Blake's inclusion of the plate there was an "afterthought." On the authority of a copy, equally late in date, they place the engraving, where our two preceding copies have it, at the end of the *Songs of Experience.*

10. The | Book | of | Thel | The Author & Printer Will[m] Blake. 1789.

Leaf measures $11\frac{3}{16}$ x $8\frac{5}{8}$ inches. Plates average 6 x $4\frac{1}{4}$ inches.

Collation: 8 plates, including "Thel's Motto" and the title-page. Text numbered 2–6.

Printed in two or more inks and colored with water-colors. The paper is not water-marked.

From the library of Thomas Gaisford of Offington, Worthing, sold in April, 1890. There were ten works by Blake in this collection.

The *Book of Thel,* the second work printed by the new method, is quite different in character from the *Songs of Innocence.* It is "a strange mystical allegory, full of tender beauty and enigmatic meaning," and the simplest, "feeblest if also fairest among the Titanic brotherhood of books."

"The designs," says Gilchrist, "... are of the utmost sweetness; simple, expressive, grand, the colour slight, but pure and tender. The mere ornamental part of the title-page, of which the sky forms the framework, is a study for spontaneous easy grace and unobtrusive beauty."

Except the title-page, the designs, as will be seen from the following table, take the form of illustrations, placed either at the top or bottom of the plates (Gilchrist calls two of them head- and tail-pieces). Thus the scheme of illustration differs from that used in the *Songs of Innocence*, where the vignette and decorations of each page combine to form a border around the text.

The present copy is colored with special delicacy.

List of plates:

"Thel's Motto." Four lines.

Title-page as above.

[1.] "Thel I." Decoration at top. Four figures and an eagle floating in the air.

2. "I." (continuation). Illustration at bottom, on the lines, "The Cloud descended and the Lilly bowd her modest head."

3. "II." No illustration.

4. "III." Illustration at top, on the lines, "Then Thel astonish'd view'd the Worm upon its dewy bed."

5. "III." (continuation). Illustration at bottom, on the lines, "She bowd over the weeping infant, and her life exhaled."
6. "IV." Tail-piece. A snake with three children riding on it. This design was used later in *America*, pl. 11.

11. The | Marriage | of | Heaven | and | Hell. | [1790.]

Leaf, slightly trimmed, measures 10½ x 7¾ inches. Plates average 6 x 4 inches.
Collation: 27 unnumbered plates, including title-page.
Printed in colors (the text in brown), and touched up with water-colors. Watermarked "E & P", but not dated.

Gilchrist calls the work "... perhaps the most curious and significant, while it is certainly the most daring in conception and gorgeous in illustration of all Blake's works." "The power of these wild utterances," he says, "is enhanced to the utmost by the rich adornments of design and colour in which they are set—design as imaginative as the text, colour which has the lustre of jewels."

Swinburne goes even farther, and calls this the greatest of all Blake's writings, "the high-water mark of his intellect." "A work indeed which we rank as about the greatest produced by the eighteenth

century in the line of high poetry and spiritual speculation."

Eleven of the plates have the illustrations, like those of the *Book of Thel,* in the form of vignettes either at the top or bottom, while one has vignettes at both top and bottom of the page. In one case [pl. 2] more elaborate than the rest, the decoration at the bottom is continued up the side of the page, a practice employed in *Songs of Innocence* and frequently met with in later works.

The title-page as a whole is spotted and jagged, and depends largely upon the colors for its effect. The border to "The Argument," full of grace and vigor, recalling the pleasanter themes of *Songs of Innocence;* the figure of a woman embraced by flames; the "War-by-Sea, or Leviathan"; the figure of the spiritual man, prototype of a similar design used later as "Death's Door" in *The Grave;* and the remarkable figure of "Nebuchadnezzar in the Wilderness," bearing the inscription, "One Law for the Lion & Ox is Oppression," which is a facsimile in colors of the finished drawing in the MS. book (see No. 139)—all these are notable among the drawings of Blake.

The spaces between the essays and at the ends of lines are filled out with minute landscapes, human figures, flower-forms, clouds, birds, and animals.

Some copies of the book were printed on small, while others, like this one, were

on large paper; some were printed with brown ink, and some with red.

In the copy here exhibited, the title-page and the vignettes seem to have been printed in three colors, blue, red, and brown, which had been laid on the plate so thickly as to produce the grained or aquatint effect when the impression was taken off. This is the effect usually referred to in describing Blake's work under the name of "impasto." These heavier printed colors have been blended and softened by a careful use of water-color, while the little conceits in the text have been brought out and accented by slight touches of the same medium.

Some of the plates are bordered or outlined by lines made with a fine brush.

The arrangement of the book varies in different copies. Here it is as follows:

Plates

1. Title-page.
2. "The Argument" in irregular unrhymed verse. *Border on right side and bottom.*
3. Detached sentences beginning "As a new heaven." *Vignette at top and bottom.*
4. Detached sentences beginning "Those who restrain desire." *Vignette at top,* showing a man and horse falling headlong.
5. Continuation of preceding and "A Memorable Fancy," beginning "As I was walking."

Plates

6. Continuation of preceding and "Proverbs of Hell."
7. "Proverbs of Hell," beginning "Prisons are built with stones of Law."
8. "Proverbs of Hell," beginning "The fox."
9. "Proverbs of Hell," beginning "The head Sublime."
10. "The Voice of the Devil." *Vignette at bottom.*
11. Sentences beginning "The ancient Poets." *Vignette at top.*
12. Sentences beginning "The ancient tradition." *Vignette at top.*

13–14. "A Memorable Fancy," beginning "The Prophets Isaiah and Ezekiel."

15. Sentences beginning "The Giants." *Vignette at top.*
16. Continuation of preceding and "A Memorable Fancy," beginning "An Angel came to me."

17–19. Continuation of preceding. *Vignette at end.*

20. Sentences beginning "I have always found." *Vignette at top.*
21. Continuation of preceding and "A Memorable Fancy," beginning "Once I saw a Devil."

22–23. Continuation of preceding. *Vignette at end.*

24–26. "A Song of Liberty."

26. Continuation of preceding and "Chorus."
27. "A Memorable Fancy," beginning "I was in a Printing house in Hell." *Vignette at end.*

12. Another copy.

Leaf, slightly trimmed, measures 10⅝ x 7 inches.

Collation: Title-page and the "Argument," 2 plates, printed on 1 leaf each, and 25 unnumbered plates printed on both sides of the leaf.

Printed in green ink, and painted with water-colors, chiefly pink, blue, green, and yellow. Water-marked "J Whatman".

This beautiful copy offers an interesting contrast to the one just described. It must have been colored about the time that it was first engraved, and it exhibits all the advantages and disadvantages which the simpler method of coloring had when compared with the later color process.

The order of the plates differs from that of No. 11.

13. For the Sexes | The | Gates | of | Paradise | [10 lines.] [1793.]

Leaf measures 9 x $5\frac{9}{16}$ inches. Plates average 2⅝ x 1⅝ to 4⅛ x 2⅝ inches.

Collation: Frontispiece, title-page, and 19 plates numbered continuously, the last three in ink. Line engravings.

The paper is water-marked "J Whatman, 1825".

From the library of Thomas Boddington, sold in November, 1895.

Some copies of this little book of engravings have a different title reading,

For Children | The | Gates of Paradise | 1793 | Published by W. Blake, N° 13 Hercules Building, Lambeth | and | J. Johnson St. Pauls Church Yard. These plates, to the number of fourteen, seem to have been put together, as the title implies, for the amusement or instruction of children. The legends under the engravings are short and apply only to the individual pictures, which, excepting the *Elements,* are unrelated.

In our copy, besides the change in the title, and the lines on the title-page beginning,

> Mutual forgiveness of each vice,
> Such are the Gates of Paradise,

both of which imply the author's more serious intention for his book, we find at the end two new engraved leaves called *Keys to the Gates,* wherein, in a set of lines, are the thoughts suggested by the pictures, woven together to embody "an ever recurrent canon of Blake's theology."

The last leaf, headed, "To The Accuser who is The God of this World", seems to have no relation to the preceding plates.

"There is little in art which speaks to the mind directly and frequently as do these few, simple Designs, emblematic of so much which could never be imprisoned in words, yet of a kind more allied to literature than to art." The original drawings for the plates are found in the MS.

book (No. 139) in more or less finished condition.

Some of the plates are signed "Lambeth," while all are dated May 17, 1793.

List of plates, with their legends.

1. Title-page.
2. Frontispiece.
   The Suns Light when he unfolds it
   Depends on the Organ that beholds it.
3. I found him beneath a Tree.
4. Water.
   Thou waterest him with Tears.
5. Earth.
   He struggles into Life.
6. Air.
   On cloudy Doubts and Reasoning Cares.
7. Fire. That ends in endless Strife.
8. At length for hatching ripe.
9. Alas!
   What are these? the Female Martyr
   Is she also the Divine Image.
10. My Son! my Son!
11. I want! I want!
12. Help! Help!
13. Aged Ignorance.
    Perceptive organs closed their Objects close.
14. Does thy God, O Priest take such vengeance as this?
15. Fear & Hope are Visions.
16. The Traveller hasteth in the Evening.
17. Death's Door.
18. I have said to the Worm; Thou art my mother & my sister.

19. The Keys | of the Gates | The Caterpillar on the Leaf | Reminds Thee of thy Mothers Grief. 19 lines with minute figures in the text.
20. (Continuation.)
21. To The Accuser who is The God of this World. 8 lines with a vignette at bottom.

14. Visions | of | the Daughters of | Albion | The Eye sees more than the Heart knows. | Printed by Will[m] Blake: 1793.

Leaf, untrimmed, measures 15 x 10¾ inches. Plates average 6¾ x 4⅝ inches.

Collation: Frontispiece, 1 l., and 10 partly numbered plates, including title-page, printed on both sides of the leaf.

Printed in golden brown and colored with water-colors. The paper is water-marked "J. Whatman", but is not dated.

Dealing with "formidable moral questions," especially the radical ideas on marriage prevalent at the time, the poem "partakes of the same delicate mystic beauty as *Thel,* but tends also towards the incoherence of the writings which immediately follow it," says Gilchrist. "In the prologue we get a design expressive of plain and pure pleasure . . ." Swinburne says. "But elsewhere, from the frontispiece to the end, nothing meets us but emblems of restraint and error; figures rent by the beaks of eagles though

lying but on mere cloud, chained to no solid rock by the fetters only of their own faiths or fancies; leafless trunks that rot where they fell; cold ripples of barren sea that break among caves of bondage."

The decorations are arranged on the page like those in *Thel,* a drawing at the top or bottom, or both, or in the middle of the text. The frontispiece is the only full-page drawing. Like the one in *America,* this is a picture complete in itself, composed without reference to a page of text. It is fine in conception and composition, and is drawn with remarkable breadth and strength. In contrast to the agony of the scene portrayed is the brilliancy of the coloring, which is vivid, almost violent in its effect. This is true also of the coloring of all of the plates in this work, except the one representing Oothoon plucking the flower of Leutha. Here the graceful figures demand the accompaniment of bright color.

List of plates:

Frontispiece.

1. Title-page as above.
2. "The Argument." *Illustration at bottom.*
3. "Visions." *Head- and tail-piece.*
4. "2" Beginning, "Now thou must marry . . ." *Illustration in middle of plate.*
5. "3" Beginning, "And none but Bromion . . . " *Illustration at bottom.*
6. Beginning, "Wave shadows of discontent!" *Illustration at top.*

7. "5" Beginning, "But when the morn . . ." *Illustration in text.*
8. "6" Beginning, "And a Palace of Eternity . . ." *Illustration at bottom.*
9. Beginning, "In happy copulation:" *Illustration at top.*
10. Beginning, "Where the cold miser . . ." *Illustration at bottom.*

15. Another copy.

Leaf measures 14¼ x 9⅝ inches.
Collation: as above.
Printed in green ink, and colored with water-colors. Paper water-marked "J. Whatman".

Bound with No. 22.

16. Another copy.

Leaf, trimmed and gilded, measuring 13⅝ x 9¾ inches.
Collation: same as above, but interleaved.
Printed in green ink, and colored with water-colors. Not water-marked.
From the collection of Thomas Gaisford of Offington, Worthing, sold in April, 1890.

17. America | a | Prophecy | Lambeth | Printed by William Blake in the year 1793

Leaf, slightly trimmed, measures 14⅝ x 10½ inches. Plates average 9¼ x 6⅝ inches.

Collation: 18 plates, including frontispiece and title-page, the text numbered in ink, 1–16.

Printed in steel-blue ink, and colored with water-colors. The paper is water-marked "Hayes & Wise 1799."

From the collection of the Earl of Crewe, sold by auction in March, 1903. Originally brought together by the Earl's father, Richard Monckton Milnes, first Baron Houghton, this assemblage of Blake's works was celebrated for its completeness and for the beauty of most of the individual examples.

"The American War of Independence is the theme; a portion of history here conducted mainly by vast mythic beings, 'Orc,' the 'Archangel of Albion,' the 'Angels of the thirteen states,' &c.; whose comments are throughout accompanied by tremendous elemental commotion—'red clouds and raging fire;' 'black smoke, thunder,' and

> Plagues creeping on the burning winds
> driven by flames of Orc,"
>
> . . . . .

"Whatever may be the literary value of the work," Gilchrist, whom we have just quoted, goes on to say, "the designs display unquestionable power and beauty. In firmness of outline and refinement of finish, they are exceeded by none from the same hand."

None of the books issued before this one displayed such fertile imagination in the designs, nor have the engravings been executed with so sure and large a hand. In the *Songs of Innocence* the illustrations form a border to the text; in the *Marriage of Heaven and Hell* they form vignettes; but here the text seems rather a part of the illustrations, so important and invading have they become. Vignettes, borders, interlineations—all the forms of decoration used previously, are here employed with a fine sense of composition and decorative effect. "The designs blend with and surround the verse; the mere grouping of the text, filled in here and there with ornament, often forming, in itself, a picturesque piece of decorative composition."

It seems probable that Blake did not consider his books fully finished unless they were colored. The full meaning of the designs is not always given in the engraving, and seldom is the effect the same in a colored and uncolored copy. The difference is that between a finished and unfinished work. Until January, 1904, when a copy, water-marked 1794, was sold at Hodgson's, London, the copy of *America* here exhibited was the only known colored copy. Gilchrist says of it:

"We have more especially in view Lord Houghton's superb copy. Turning over the leaves, it is sometimes like an increase

of daylight on the retina, so fair and open is the effect of particular pages."

List of plates, which are all exhibited:

Frontispiece. A winged giant sits on the left, his head buried between his knees, and his wrists chained to the ground. Near him, to the right, sits a naked woman with two children. In the foreground, a cannon, in the background, ruins, "the finite wall of flesh," are indicated.

Title-page. In the left middle part of the picture, a draped woman reading, a small standing figure at her knee and a seated figure reclining at her back. On the right, a seated man, also reading, with a nude male figure leaning against his back, and another in front of him rising into the air. In the lower part of the plate, a woman is stretched upon a male corpse, which is laid across two other bodies, striving to revive them "in a storm with kisses."

Plate 1. "Preludium." A naked man chained to a green rock, below the huge trunk of a tree, is shown in the upper left margin. A man and a woman stand before him in attitudes of grief. Roots of the tree and a crouching male figure form the left-hand border. A snake is stretched in coils across the bottom of the page. The heading, which in early copies was printed from an engraved plate, is here written in with a fine brush.

Plate 2. At the bottom of the page, a nude man emerges from the ground; behind him

the sun rises. At the left a climbing plant and tendrils, "the winding vine of humanity," the newt.

Plate 3. In the upper left corner, above the words "A Prophecy," a man rises into the air, his manacles broken. Across the center of the plate a floating figure blows a blast of flame from a trumpet; and in the lower left corner, three figures, "looking behind at every step, see that nature is but a dream," and flee before tongues of flame.

Plate 4. In the upper border a flying dragon pursues a draped man with a spear, who plunges down through the clouds. At bottom, on the right, an almost shapeless animal; on the left, two kneeling men, one clasping a draped figure, at the foot of a rock.

Plate 5. A man carrying a pair of scales floats to the right; another, with a man on his shoulders, ascends a cloud, and a third, seen from behind, bears aloft a sword. The blue sky behind them extends across the whole upper part of the plate. In the bottom margin, at the left, amidst flames, a naked male figure, a "human error," falls sideways; in the center, another falls headlong in front of a serpent whose spirals extend behind and below him.

Plate 6. "Regeneration." A naked youth, seated on a grave, raises himself on his hands; a skull beside him, lowering clouds behind him and filling the upper margin. First used in the *Heaven and Hell,* this de-

sign afterwards became the upper part of the "Death's Door" of *The Grave*. In the lower margin, the thistle, newt, and fly; types of mortality.

Plate 7. At the bottom of the plate, a large sleeping ram, one of the "Flocks of Tharmas," supports the head and shoulders of a sleeping child, "Vala, while yet the sinless Soul." In front, stretched along the ground, lies another sleeping child. The left margin of the plate is formed by the trunk of a tree, whose delicate branches droop over and fill the upper margin. Cockatoos are perched among the leaves. Brilliant sunset colors fill the background.

Plate 8. A man with a long white beard, robed in white, "the Spirit of God, as Angel of the Divine Presence," is seated with his arms stretched horizontally on the clouds behind him. Below are waves, "the dark waters on which the Spirit brooded, as in Genesis."

Plate 9. "Jehovah, as Humanity, became a weeping infant. ('Jerusalem,' p. 81, l. 14.) Around it the void (formed of a field of wheat), as a womb, 'heaves in enormous circles.'"

"There is one [an illustration] in which a little corpse, white as snow, lies gleaming on the floor of a green overarching cave, which close inspection proves to be a field of wheat, whose slender interlacing stalks, bowed by the full ear and by a gentle breeze, bend over and inclose the dead infant."

GILCHRIST.

Plate 10. A large naked man, Orc, climbs out of the flames, which fill the lower margin of the plate.

Plate 11. In the upper part a naked man rides upon a swan. Across the bottom a serpent with three nude children on its back glides among the clouds. The moon, stars, and birds are indicated.

Plate 12. "Urizen in the North,—or Old Age." An old man on crutches entering a stone doorway, the "Door of Death," on the left; two large tree-trunks and a distant stormy landscape on the right. The branches of the trees extend across into the upper left and upper margins of the plate.

"One design in the volume was an especial favorite of Blake's: that of an old man entering Death's door. It occurs in the *Gates of Paradise* (Plate 15); in Blair's *Grave* (1805), and as a distinct engraving."

GILCHRIST.

Plate 13. A vulture preying upon a female corpse stretches across the upper margin of the page; while below large fishes are seen swimming above a male body lying at the bottom of the sea. Ellis and Yeats say: "Oothoon rent by the eagles above. Below, Theotormon devoured by his own jealousy and drowned in his own melancholy."

Plate 14. "Natural Religion." Along the right margin are the trunks, limbs, and roots of a tree, "the tree of mystery." A youth reclines before a seated nude wo-

man, who sits on the ground, a snake at her feet.

Plate 15. Leaf-forms and a figure of Daphne fill the left margin. In the flames, at the foot, are five nude female figures.

Plate 16. A "white-robed colossal" figure kneeling with her head between her knees, her hands clasped in prayer, is seen in profile in the upper margin. Upon her, as upon a snow-covered mass of rocks, are several minute figures: one on the back of her head, a supplicating figure on her back, and two behind her. Against the blue sky are three bare tree-trunks. In the lower margin are flowers and a snake.

18. Another copy.

Leaf, trimmed and gilded, measures 14½ x 10⅞ inches.

Collation: Frontispiece, 1 l., title-page, 1 l., and eight unnumbered leaves engraved on both sides.

Printed in blue ink. Water-marked "E P", but not dated. Bound.

This, and the following copy, though not dated, are considerably earlier than the preceding. The heading "Preludium" in both of these is printed from a small plate.

19. Another copy.

Leaf untrimmed, 15 x 10⅞ inches.

Collation as above.

Printed in green ink. The title-page slightly touched up with water-colors. Water-marked "E & P", but not dated.

20. The Same. The frontispiece. Printed in blue and slightly colored with water-colors.

21. Europe | a | Prophecy | Lambeth | Printed by Will: Blake. 1794

Leaf, slightly trimmed and the tops gilded, measures 14⅝ x 10½ inches. Plates average 9¼ x 6⅝ inches.

Collation: 17 plates, including frontispiece and title-page. The text is numbered continuously in ink.

Printed in colors (the text in blue and green) and colored with water-colors. Two kinds of paper water-marked "I Taylor" and "J Whatman 1794".

From the Earl of Crewe collection.

This work is a sequel to *America* and is sometimes found bound up with it, although the plates are somewhat larger than those of the latter work.

"More apart from humanity even than the *America,*" says Gilchrist, speaking of the text, "it is hard to trace out any distinct subject, any plan or purpose in the *Europe,* or to determine whether it mainly relate to the past, present, or to come."

Swinburne, speaking of the designs, says:

"Throughout the Prophecy of *Europe* the fervent and intricate splendours of text and decoration are whirled as it were and woven into spreading webs or twining wheels of luminous confusion."

The designs are given a more important place in this work than in any of the earlier volumes. They are at once seen to be much larger, dividing in several cases the space with the text. In general arrangement on the page, they are like those in *Thel* and *America,* but the execution is more finished in character, especially in the backgrounds. Thus they have less of the appearance of decorations than heretofore, and more of the effect of illustrations. The device, seen first in the *Marriage of Heaven and Hell,* of decorating the text with little pictures is here carried to a still greater degree of effectiveness.

Copies are found uncolored. In the copy here exhibited, we have the earliest traces of the granulation, which came from pressing ink or colors between the sheets of paper and the plate. Used with restraint, the effect of the colors is finer than it is in many later attempts, less carefully done. Compared with the flat water-color washes of the *Vision,* we find that the slightly rougher surface and thick colors of this book give a new value to the designs.

List of plates, all of which are exhibited:

Frontispiece, "The Ancient of Days." The source of Blake's inspiration for this figure was the exhortation to wisdom in *Proverbs* viii. 27, "When he prepared the heavens, I was there: when he set the compass upon the deep," and again in *Paradise Lost*, Book vii.:

"... and in his hand
He took the golden Compasses, prepar'd
In God's Eternal store, to circumscribe
This universe, and all created things:
One foot he center'd, and the other turn'd
Round through the vast profundity obscure,
And said, thus far extend, thus far thy bounds,
This be thy just Circumference, O World."

"This composition," Gilchrist tells us, "was an especial favourite with its designer. When colouring it by hand, he 'always bestowed more time,' says Smith, 'and enjoyed greater pleasure in the task, than from anything else he produced.'"

Title-page. A large snake in coils, its head raised. The plate was cut down after the design was drawn.

Plate 1. "Preludium." A youthful traveller with a pack on his back walks toward the left; an assassin with a dagger drawn lies in wait for him.

Plate 2. In the upper right corner a nude figure ascending. A nude man with two others whom he is strangling, falling

through dark clouds, fills the lower half of the page.

Plate 3. "A Prophecy." An angel floats across the center of the plate, her hands clasped behind her neck; her hair falls downward toward a globe suspended in the sky. Small figures at the top of the plate.

Plate 4. At the bottom of the plate a nude woman spreads a dark mantle of clouds over another figure, which lies stretched along the ground, with her head buried in her arms. Gleams of yellow fire dart from her. Figures stretched in curious shapes in the upper part of the picture.

Plate 5. A man with wings, in dark armor and crowned, holds a sword in his left hand. A winged female on either side of him.

Plate 6. Full-page illustration. Two women, one crouching, her head buried in her knees, the other kneeling with clasped hands and face upturned, before a huge steaming cauldron hung over a flaming fire. Beside the latter woman a nude infant lies stretched upon the ground.

Plate 7. An old man with flowing beard, his hand raised in an attitude of rebuke, is seen in profile. A kneeling female in a red robe clasps his knees in supplication. Lurid clouds in the background.

Plate 8. Two nude figures blowing horns, within a swirl at the top of the page.

Plate 9. A snake with forked tongue, coiled in rings, at the left side of the page.

Plate 10. A pope in a red robe, with bat-like

ears and wings, sits upon a cloud, an open book upon his knees. Below, on each side, an angel, one dressed in blue and one in pink, bends over, holding an inverted torch.

Plate 11. Full-page illustration. The figure of a bell-ringer moves toward the left. Below, a man, sitting, supports a reclining and grief-stricken woman. A second woman kneels with arms upstretched in supplication. In the next copy the following words appear on the wall, "Lord Have Mercy On Us."

Plate 12. At right side, at bottom, and across the middle of the picture is stretched a spider's web with insects caught in the meshes. Below, a male figure looking up.

Plate 13. At the bottom of the plate, on the left, a chained giant sits with hands upraised and head turned toward a receding figure, which leaves the cell by stairs at right.

Plate 14. Worms, birds, snakes, and flower-forms border the page at left bottom, and stretch across the middle of the page.

Plate 15. A nude man, fleeing before flames, carries over his right shoulder the fainting figure of a woman. With his left hand he drags a child.

22. Another copy.

Leaf measures 14⅛ x 9⅝ inches.

Collation: Frontispiece, 1 l., title-page, 1 l., and 15 plates, printed on both sides of the

leaf. Numbered in ink beginning with "Preludium."

Printed in green and brown ink, and painted in flat colors. Not water-marked.

The order of the plates here differs slightly from that of the preceding copy.

The plates all present the appearance of having been treated with oil. The broad surfaces are unusually smooth, and are shiny or glossy in effect. The frontispiece is colored with remarkable care.

23. The Same. Frontispiece, "Ancient of Days." Printed in brown. On verso of leaf, the vignette at top of plate 30 of *Jerusalem,* drawn on with India ink, and partially colored.

24. The Same. Another impression of the frontispiece. Printed in brown, the clouds colored purple.

25. The Same. Vignette of plate 4. Printed in blue. The portion of the plate printed on verso is in black.

26. The Same. The above vignette printed in brown.

27. The | Book | of | Urizen | Lambeth, Printed by Will Blake 1794

Leaf, trimmed and gilded, measures 11⅜ x 9⅛ inches. Plates average 6 x 4 inches.
Collation: 27 plates, including title-page, numbered continuously in ink.
Printed in golden-brown ink, painted in water-colors, and the effect heightened with gold. The paper is water-marked "Ruse & Turners 1815".
From the Earl of Crewe collection.

Gilchrist calls the poem "shapeless, unfathomable," and Swinburne says, "perhaps more shapeless and chaotic at a first glimpse than any other of these prose poems." Some copies are numbered "First Book," throughout; others have the word "First" erased, but no Second Book was published.

"The colouring," to quote Gilchrist on this point, "is rich,—a little overcharged perhaps in the copy I have seen,—and gold-leaf has been freely used, to heighten the effect." Swinburne, however, more enthusiastic, says: "Every page vibrates with light and colour; on none of his books has the artist lavished more noble profusion of decorative work."

It may be doubted if Blake attained to greater perfection in the use of color than he did in this copy of *Urizen,* which, though late in date, is painted entirely in water-colors, so mingled with the gold as

to produce a surprising depth and luminousness.

What has been said of the illustrations in *Europe* applies even more forcibly to those of this work. The individual figures in the pictures have been increased in size and the space on the plate devoted to the design is much greater. Ten of the plates, indeed, are full-page illustrations.

The text is engraved in double columns. The plates are bordered with a colored line made with a fine brush.

List of plates, all of which are exhibited:

Title-page. An old man squatted upon a book, his long beard between his knees, his arms stretched out from behind him, and in each hand a pen. At his back, tablets of the Law, overarched with trunks of trees and branches.

Plate 2. "Preludium." In upper half of plate a floating woman, draped in green, holds a male child by the arm. Below and surrounding the first verses, flames.

Plate 3. A nude man, with arms and legs stretched wide apart, flees across a sea of flame.

Plate 4. Full-page illustration. A long-bearded man kneels upon one knee, supporting with head and shoulders a mass of rock.

Plate 5. An old man with a long beard holds in his wide-stretched hands a large open book with hieroglyphics.

Plate 6. Full-page illustration. A giant

with flowing beard rises through the dark water.

Plate 7. In the lower part of the plate three figures, each with a snake coiled about him, fall headlong through the flames. The one on the left, seen back to, has his hands raised to his head; the center one falls straight, his arms stretched out, while the one on the left is drawn up with his hands on his head. Faces in the flames.

This design was also introduced into the sixteenth plate of *Job*.

Plate 8. Full-page illustration. A giant figure, seen from the rear, balances himself, head downward, on his hands. Heavy clouds behind.

Plate 9. A huge creature, hugging himself in fear, kneels amid the flames, at the bottom of the plate.

Plate 10. Seen in profile, at the bottom of the plate, is a seated skeleton, his head between his knees, and one hand on the top of his head.

Plate 11. Full-page illustration. A giant with long beard, his head surrounded with flames, and tears dropping from his eyes, sits chained by wrists and ankles upon the ground.

Plate 12. A giant, seen from behind, kneels on one knee and holds upon his shoulders and hands a mass of rock.

Plate 13. Two male figures, one nearly roasted, squatted side by side amidst the flames.

Plate 14. Full-page illustration. Falling

through the flames is a giant with his knees drawn up under his chin.

Plate 15. A floating female figure pushes back the clouds that obscure the sky.

Plate 16. The busts of two young men and two bearded old men seem to be gazing forward and down upon the earth.

Plate 17. Full-page illustration. A figure with streaming hair, and hands clasped at side of head, bends over a fiery sphere.

Plate 18. A nude man, with legs apart, amidst flames, his right arm resting on a rock, his left holding a hammer, which also rests on the rock.

Plate 19. A nude woman leaning over to the left, her hands raised to her head. On the right a nude man kneels, holding his head in his hands.

Plate 20. A naked child falls headlong through the flames.

Plate 21. Full-page illustration. At the right a nude man, shackled, rests his hands upon a mallet. His head is inclined to a woman, who leans toward him and supports a young boy. In background dark clouds and a fiery sunrise.

Plate 22. An old man stalks through a mountainous region to the right; his left arm outstretched, in his right hand a globe, and in front of him a lion.

Plate 23. Full-page illustration. A man with hands upraised, seen from the rear, walking toward a fiery sunset.

Plate 24. Full-page illustration. The head of a female engulfed in the water, at the left;

a man struggling up the rocks at the right. A nude man floats above, and above him a head and outstretched arm are surrounded with flames.

Plate 25. Three partly human figures "in reptile forms shrinking together."

Plate 26. Full-page illustration. A boy stands in an attitude of prayer, at the right, before a shut door. A large dog with head upraised lies along the threshold.

Plate 27. At the bottom of the page, the bound figure of an old man sits facing toward the front. His hands rest upon a net of heavy rope, which has enmeshed him.

28. The Same. The title-page. Colored, but without gold.

29. The | Book of | Ahania | Lambeth | Printed by W. Blake 1795

Leaf, trimmed and gilded, measures 11⅜ x 9⅛ inches. Plates measure 5⅜ x 3⅞ inches.

Collation: 5 engraved plates, including title-page, printed on both sides of the leaf. Unnumbered.

Printed in black, and several colors, and touched up with water-colors. Not watermarked.

From the Earl of Crewe collection.

"This we may take—or those may who please—to be the *Second Book of Urizen.* It is among the choicer spoils of Blake, not as yet cast into the public treasury;

for the Museum has no copy. . ." Thus Swinburne speaks of the Prophecy.

Muir says that only one other copy beside this one is known.

The work resembles *The Book of Los* (not mentioned by Gilchrist), which was also published in 1795. The text in both books is etched, not the etched-relief process, with two columns to the page. Ellis and Yeats give facsimiles of *Ahania*, including a frontispiece very much in the style of the plates in *Urizen*. The copy here exhibited has but two illustrations, one, a vignette on the title-page, and the other at the bottom of the last page, of which Swinburne says:

"In the frontispiece [the title-page], Ahania, divided from Urizen, floats upon a stream of wind between hill and cloud, with haggard limbs and straightened spectral hair; on the last leaf a dim Titan, wounded and bruised, lies among rocks flaked with leprous lichen and shaggy with bloodlike growths of weed and moss." The frontispiece is a most successful blending of printed colors with water-colors, but in the tail-piece the pigments are so thick as to make the design almost unintelligible.

30. The | Song of | Los | Lambeth Printed by W. Blake 1795.

Leaf, trimmed, measures 12⅝ x 9½ inches. Plates average 9¼ x 6⅞ inches.

Collation: 8 unnumbered plates, including title-page.

Printed in colors (the text in brown), and touched up with water-colors. The paper is not water-marked.

This is the last of the London Books of Prophecy.

"The *Song of Los* (1795) is in metrical prose, and is divided into two portions, one headed *Africa,* the other *Asia.* In it we again, as in the *America,* seem to catch a thread of connected meaning. It purports to show the rise and influence of different religions and philosophies upon mankind."

This from Gilchrist, who goes on to say:

"Of the illustrations, two are separate pictures occupying the full page; the rest surround and blend with the text in the usual manner; and if they have not all the beauty, they share a full measure of the spirit and force of Blake. The colour is laid on with an *impasto* which gives an opaque and heavy look to some of them, and the medium being oil, the surface and tints have suffered. Here, as elsewhere, the designs seldom directly embody the subjects of the poem, but are independent though kindred conceptions—the right method perhaps."

"The illustrations are of special splendour," says Swinburne, "as though designed to atone for the lean and denuded form in which *Ahania* had been sent forth."

The "impasto" effect referred to by Gilchrist is, perhaps, more noticeable in this work than in any of the others. Blake used his color process here with more freedom and greater daring than in previous books, and also the large plates with their broad surfaces, only slightly cut up by details, gave wider scope for its employment. All of the described copies of *The Song of Los* show these heavy thick colors.

List of plates:

Title-page. A Titan, with a head like a lion, lies stretched across the foreground, at the bottom of the plate, his hand resting on a skull. In the background shadowy green hills.

Plate 2. "Africa." A snake coiled across the heading of the plate "darts the cloven flame of his tongue against a brilliant swarm of flies"; below, a sleeping child and a flock of sheep. Snake-like points of land run into the text from the sides.

Plate 3. "Har and Heva flying from their lustful brethren across green waste land."

Plate 4. Full-page illustration. Har and Heva resting on the lilies, a dark sky, flecked with stars, behind them.

Plate 5. "Asia." The bent-over branches of a tree shelter a man and a fainting woman. Below, a kneeling figure with long hair.

Plate 6. Branches of green and brown trees stretch across the text. A figure, doubled up, falls headlong.

Plate 7. Full-page illustration. A nude man, holding a mallet, kneels on a cloud above a crimson sphere.

Plate 8. Full-page illustration (Swinburne calls it the frontispiece), " . . . a grey old giant, clothed from the waist only with heavy raiment of livid and lurid white, bows down upon a Druid altar before the likeness of a darkened sun low-hung in heaven. . ."

31. Another copy.

Leaf measures 14⅛ x 9⅝ inches.

Collation: Same as above.

Printed in brown ink and colors. Not water-marked.

Plates 6 and 7 of the preceding copy are here arranged before the title-page, number seven coming first. The impasto effect of the colors is particularly noticeable.

Bound with No. 22.

32. Jerusalem | The | Emanation of | The Giant | Albion | 1804 | Printed by W. Blake Sth Molton S^{t}

Leaf measures 11⅜ x 9¼ inches. Plates average 9 x 6½ inches.

Collation: 100 plates, including frontispiece and title-page. Only partially numbered, and that very indistinctly.

Printed in reddish-brown ink. Water-marked " J. Whatman 1831 ".

From the Earl of Crewe collection.

"Of that terrible 'emanation,' hitherto the main corner-stone of offence to all students of Blake, what can be said within any decent limit? or where shall any traveller find a rest for feet or eyes in that noisy and misty land? . . . Seriously, one cannot imagine that people will ever read through this vast poem with pleasure enough to warrant them in having patience with it."

This quotation is from Mr. Swinburne. Gilchrist refers to the book, and in particular to the copy here exhibited, in the following words:

"Of the pictorial part of the *Jerusalem* much might be said which would merely be applicable to all Blake's works alike. One point, perhaps, somewhat distinctive about it, is an extreme largeness and decorative character in the style of the drawings, which are mostly made up of a few massive forms, thrown together on a grand, equal scale. The beauty of the drawings varies much, according to the colour in which they are printed. One copy [this one], possessed by Lord Houghton, is so incomparably superior, from this cause, to any other I have seen, that no one could know the work properly without having examined this copy. It is printed in a warm, reddish brown, the exact colour of a very fine photograph; and the broken blending of the deeper tones with the more tender shadows,—all sanded over with a sort of golden mist peculiar

to Blake's mode of execution,—makes still more striking the resemblance to the then undiscovered 'handling' of Nature herself. The extreme breadth of the forms throughout, when seen through the medium of this colour, shows sometimes, united with its grandeur, a suavity of line which is almost Venetian."

The illustrations of the poem might be described in the way that Blake describes the verse in his address "To the Public": "Every word and every letter is studied and put into its Fit place: the terrific numbers are reserved for the terrific parts, the mild and gentle, for the mild and gentle parts, and the prosaic, for the inferior parts; all are necessary to each other." In the same way the designs might be called terrific, mild and gentle and prosaic. Some of the finest drawings are:

The frontispiece, illustrating the line, "Los took his globe of fire to search the interior of Albion's bosom"; the headpiece to the poem, showing Law clutching at Man, Liberty setting him free; plate numbered 6, portrait of Blake, as a young man, disputing with Pride and Self-righteousness; plate 32, Jerusalem asking Vala, "What is sin?", and the drawing in plate 81 showing a similar "suavity of line"; plate 35, Creation of Eve; plate 41, Death and Despair; plate 75, showing effect of the angels used in *Job;* plate 70, Druid pillars, "great among the greatest of Blake's"; plate 76, The Crucifixion; plate

84, London begging through the streets of Babylon (see pl. 46, No. 8); and plate 100, Sun, Time, and Moon. Plate 51, representing Vala, Hyle and Schofield, is signed by Blake. Five plates are full-page illustrations.

An effect, introduced in the title-page of *Visions of the Daughters of Albion,* one or two of the plates of *Los,* the title-page and two or three plates of *America,* of leaving the design in white on a black ground, is frequently employed here, while a large proportion of the plates are edged with a broken line of black.

Many of the slight designs introduced into the borders, or text, are beautiful, fuller of symbolism, and more pertinent to the sense of the poem than in almost any other work.

Some copies are printed in black and white, some in blue, and others, like this copy, in red ink. A few only were colored, and these cost twenty guineas.

The following notes, taken from Ellis and Yeats, account for the very puzzling arrangement of the leaves in different copies:

"The arrangement of *Jerusalem* is the arrangement of a scrap-book. . . "

"The book was written and printed at different periods. It contains fragments also used in *Vala* and *Milton.* . ."

"But not only are the pages in most doubtful order as finally arranged by

Blake himself, guided by many afterthoughts; but one authentic copy at least—that in the British Museum—while it takes no account of the interpolations here noticed, has a page-numbering of its own."

33. The Same. Vignette for p. 28, "Jerusalem, Chap. 2".

6¼ x 4⅜ inches.
On verso, the upper vignette of p. 35, colored.

34. Mil | ton a Poem | in 12 Books | The Author | & Printer W Blake | 1804 | To Justify the Ways of God to Men

Leaf measures 9¼ x 6$\frac{9}{16}$ inches. Plates average 6¼ x 4¼ inches.
Collation: 45 plates, numbered continuously in ink.
Printed in black, painted with water-colors, chiefly pink, yellow, and blue, and the effect heightened with gold.
Water-marked "J. Whatman, 1808".

"The poem is very like the *Jerusalem* in style: it would seem, in fact, to be a sort of continuation. . ."

"As this latter work has no perceptible affinity with its title, so," continues Gilchrist, "the designs it contains seem unconnected with the text. This principle of independence is carried even into

Blake's own portrait of his cottage at Felpham, . . . which bears no accurate resemblance to the real place. In beauty, the drawings do not rank with Blake's most notable works."

Besides the drawing called "Blakes Cottage," where a nude man is seen walking in a garden path, and a floating figure, like a vision, is appearing to him,

> Walking in my Cottage Garden, sudden I beheld
> The Virgin Ololon & address'd her as a Daughter of Beulah,

two others, full-page designs, are of special interest. Each of these, as Blake's biographer points out, represents "a figure falling, as if struck by Heaven; one bearing the inscription *Robert,* and the other *William.* They embody the sweet remembrance which Blake preserved of his lost brothers throughout the dying life of every day."

List of plates:

1. Title-page. Full-page illustration.
2. "Preface."
3. "Milton | Book the First." *Head-piece.*
4. Beginning, "From Golganooza." *Illustration in the text.*
5. Beginning, "By Enitharmons Looms . . ."
6. Beginning, "Mean while wept Satan . . ."
7. Beginning, "And all Eden descended . . ."
8. Full-page illustration. Three figures, one in flames.

9. Beginning, "He set his face against Jerusalem . . . "
10. Beginning, "For her light is terrible to me."
11. Beginning, "Sick Church . . . ".
12. Beginning, "According to the inspiration . . . " *Illustration in the text.*
13. Full-page illustration. "Then Milton . . . ungirded himself from the oath of God."
14. Beginning, "As when a man dreams . . . " Illustration in the text, a part of it enlarged and repeated in No. 29.
15. Full-page illustration, with the words, "To Annihilate the Self-hood of Deceit & False Forgiveness."
16. Beginning, "In the three females . . . " *Head- and tail-pieces.*
17. Beginning, "And he also darkened his brows:" Small figures in outer margin.
18. Beginning, "Two yet but one:" *Small figures in margin.*
19. Beginning, "And dawn descended . . . " *Small figures in margin.*
20. Beginning, "Tho driven away . . . " *Small figures in margin.*
21. Full-page illustration. *Two figures.*
22. Beginning, "Can you have greater miracles . . . "
23. Beginning, "Of Palamabrons Harrow . . . " *Figures in the margin.*
24. Beginning, "But the Wine-press of Los . . . "
25. Beginning, "Loud shout the Sons of Luvah . . . "
26. Beginning, "These are the Sons of Los . . . " *Illustrations in the text.*

27. Beginning, "Some Sons of Los . . . "
28. Beginning, "For in this period . . . " *Figures in the outer margin.*
29. Full-page illustration. "William."
30. "Milton. | Book the Second." *Headpiece.*
31. Beginning, "Into this pleasant Shadow . . . "
32. Beginning, "And the Divine Voice." *A diagram at bottom of plate.*
33. Full-page illustration. "Robert."
34. Beginning, "And all the Songs of Beulah . . . "
35. Beginning, "Are here frozen . . . "
36. Beginning, "When on the highest." *Vignette at bottom,* "Blakes Cottage at Felpham."
37. Beginning, "The Virgin answerd."
38. Full-page illustration. *Two figures lying on a rock.*
39. Beginning, "And the forty-eight Starry Regions . . . "
40. Beginning, "Till all things became One . . . "
41. Full-page illustration.
42. Beginning, "Before Ololon Milton stood . . . " *Vignette at bottom.*
43. Beginning, "To bathe in the waters of Life:" *Vignette at top.*
44. Beginning, "Becomes a Womb . . . " *Vignette at bottom.*
45. Full-page illustration, with the lines, "To go forth to the Great Harvest & Vintage of the Nations." "Finis."

Only two other copies of the book are known, one in the British Museum, and one in the Lenox Library, now the New York Public Library. In its contents and arrangement the British Museum copy is like the one here exhibited. The Lenox copy, water-marked, like this one, "J. Whatman, 1808", has forty-nine plates, four more than this copy. It lacks, however, the "Preface".

The illustrations are carefully finished, in the same manner as those of *Urizen,* and produce the effect of water-color drawings. There are fewer illustrations in the work than in any other of Blake's books; but, as if to atone for the lack, different colors, harmoniously blended, are washed across many of the plates, producing an indescribably brilliant effect.

35. A | Descriptive Catalogue | Of | Pictures, | Poetical and Historical Inventions, | Painted By | William Blake, | In | Water Colours, | Being The Ancient Method Of | Fresco Painting Restored: | And | Drawings, | For Public Inspection, | And For | Sale by Private Contract, | London: | Printed by D. N. Shury, 7, Berwick-Street, Soho, | for J. Blake, 28, Broad-Street, Golden-Square. | 1809.

Duodecimo, 7½ x 4½ inches.
Collation: iv, [2], 66 pp.

An uncut copy in the original blue paper wrapper. "I have seen but three copies," said Gilchrist; "heard of, perhaps, three more."

This copy has Blake's address, "At N 28 Corner of Broad Street Golden Square," written on the title, before the imprint and just after "For Sale by Private Contract", and it has, also, a correction in Blake's own handwriting on p. 64. Here, "The want of this determinate and bounding form evidences the idea of want in the artist's mind . . . " is made to read: "The want of this determinate and bounding form evidences the want of idea in the artist's mind . . . "

The information given in the title may be supplemented by the following extract from Gilchrist:

"In May . . . Blake opened an exhibition of his own, on the first floor of his brother the hosier's house, at the corner of Broad Street . . . Bent on a violent effort towards justifying his ways to men and critics, he drew up and had printed a *Descriptive Catalogue* of these works, in which he interprets them, and expounds at large his own canons of art. . . The price of this Catalogue, which included admission to the Exhibition, was half a crown."

36. Another copy.

$7\frac{1}{4} \times 4\frac{5}{16}$ inches.
From the Beckford library.

With the correction noted above.

37. (*a*) The Ghost of Abel | A Revelation In the Visions of Jehovah | Seen by William Blake. [At end] 1822 W Blakes Original Stereotype was 1780
(*b*) On Homers' Poetry [and] On Virgil.
(*c*) [Sweeping the Interpreter's House.]

Leaf, trimmed and gilded, measures 11⅜ x 9$\frac{1}{16}$ inches. Plates measure 4⅞ x 6$\frac{9}{16}$, 5$\frac{3}{16}$ x 4$\frac{3}{16}$, and 6¼ x 3⅛ inches.
Collation: 4 unnumbered plates.
Printed in black ink. The paper is watermarked "J. Whatman" and "J. Whatman 1821".
From the Earl of Crewe collection.

The prose lyric, *Ghost of Abel,* occupies two leaves, the title, as above, being printed at the top, and the text following immediately after it.

It "... has a value," says Rossetti, "beyond the value of its occasional beauty and force of form; it is a brief comprehensible expression of Blake's faith seen from its two leading sides; belief in vision and belief in mercy."

The text is punctuated with little illustrations, containing figures, snakes, and plant-forms, after the manner of the *Marriage of Heaven and Hell,* and at the end is a small but remarkable engraving. The design represents a youth in primitive dress stretched along the ground; from his head rises, as a volume of cloud, a

rushing figure, who points to the legend written upon him, "The Voice of Abels Blood." The composition of the group in parallel perpendicular lines is as ingenious as it is impressive.

With the *Abel* is sewn a third and similar leaf having in the upper half of the plate an essay, *On Homers' Poetry,* and in the lower half, *On Virgil.* Preceding them all is a plate (called a "frontispiece" in the *Catalogue of . . . Productions of William Blake the property of the Earl of Crewe,* 1903) which is not mentioned by Gilchrist, but which Mr. W. M. Rossetti, in his catalogue of "Works Designed as Well as Engraved by Blake," describes under the title *Sweeping the Interpreter's House, from the Pilgrim's Progress,* as follows: "The man who sweeps the parlour is here a demon-like figure, with strong spiny wings, and the dust he raises is filled with numerous mist-like spirits. A graceful angelic figure brings the water in a bowl." The plate is signed *WB.* Just before his death Blake was surrounded by a group of young disciples who spoke of his home as "The House of the Interpreter."

Gilchrist calls the short pieces, like *The Ghost of Abel,* "Sibylline leaves," and says that they were put forth from time to time. He mentions them in his chapter called "Years of Deepening Neglect," a period extending from 1810 to 1817, and he gives us to understand that they were

done at that time, when Blake was so poor that even the small pieces of copper upon which they were engraved were difficult to obtain. In the *Ghost of Abel,* however, at the bottom of the picture on the second leaf, we find the inscription, "1822 W Blakes Original Stereotype was 1780," showing that, though published in 1822, the work was engraved in Portland Street, just after the *Poetical Sketches* were issued, and just before the *Songs of Innocence* appeared. One of the so-called "Sibylline leaves," *The Laocoon,* not exhibited here, bears no date, but it may very well have been done at the time referred to by Gilchrist, as Blake was then engaged in engraving his plates for Rees's *Encyclopædia,* 1815–1816. Among these plates was one reproducing the famous Rhodian sculptor's group, taken from a cast in the Royal Academy.

38. [There is no Natural Religion. The Voice of one crying in the Wilderness.]

Leaf, trimmed, measures $5\frac{5}{16}$ x $4\frac{1}{16}$ inches. Plates average 2 x $1\frac{1}{2}$ inches.
Collation: 11 unnumbered plates, including frontispiece.
Printed in several colored inks. The paper is water-marked "Taylor".
From the Earl of Crewe collection.

This small prose work, which, in this copy, lacks the title, is classed by Ros-

setti among the "Sibylline leaves." There is no clue to its date, but judging by the simplicity and tender character of the designs, it would seem to come before the Prophetic Books. Plates IV, V, I, II and "The Argument" have all the charm of the illustrations in *Songs of Innocence,* while for strength of drawing, composition and beauty the frontispiece, minute as it is, is unsurpassed. Each leaf contains "a thesis on this favorite dogma of Blake's," with a small vignette at the bottom, usually introducing a figure or two, and a landscape. In some cases a tree-trunk or vine extends up one side of the plate, in others leaf- or flower-forms sprinkle the text.

The text is in brown, and the vignettes in black and brown inks, blended, especially in the frontispiece, with surprising effectiveness.

The plates are not arranged in the following order in all copies. The Locker-Lampson volume, for instance, has a title-page, but lacks plate V.

List of plates:

Frontispiece. The signature, *The Author & Printer William Blake,* at the bottom, is printed backwards, Blake having forgotten to reverse it.

2. "The Argument."
3. "I Man cannot naturally Percieve . . ."
4. "II Man by his reasoning power can only compare . . ."

5. "III. From a perception of only 3 senses . . ."
6. "IV. None could have other than natural or organic thoughts . . ."
7. "V. Mans desires are limited by his perceptions . . ."
8. "VI. The desires and perceptions of man . . ."
9. "Therefore God becomes as we are, that we may be as he is."
10. "I Man's perceptions are not bounded . . ."
11. "II Reason is the ratio of all we have . . ."

39. [The Accusers of Theft, Adultery and Murder.]

Single plate, measuring 8½ x 4$\frac{1}{16}$ inches.
Printed in several colors. Not water-marked.
Numbered "3" in ink.

40. [An Aged Man (perhaps John the Baptist) addressing a Multitude.]

Single plate, measuring 3⅛ x 4¼ inches.
Printed in several colors and touched up with water-colors. Not water-marked.
Numbered "5" in ink.

"He stands under a tree, speaking in command or consultation: the listeners seem to be despondent, as under a national calamity. Good, without extravagance of

form or color. Accurately and fully executed in strong bright tints." W. M. Rossetti.

II

PLATES, AND BOOKS WITH PLATES, DESIGNED AND ENGRAVED BY BLAKE IN THE USUAL INTAGLIO AND RELIEF PROCESSES

41. The Complaint, | And | The Consolation; | Or, | Night Thoughts, | By | Edward Young LL.D. | —fatis contraria fata rependens | Virg. | London: | Printed By R. Noble, | For R. Edwards, No. 142, Bond-Street, | MDCCXCVII.

Folio, 16⅜ x 12⅝ inches. 43 illustrations, including 4 plates which measure 16⅛ x 12⅝ inches. Colored with water-colors.

The publisher, Edwards, intended to issue the whole poem, consisting of nine "Nights," in parts, and with this end in view Blake was employed to make a complete set of drawings, aggregating five hundred and thirty-seven designs. The scheme, however, did not receive sufficient encouragement from the public, and this volume, issued as the first part and embracing four "Nights," was all that appeared.

Gilchrist tells us that Blake spent a

year in engraving the forty-three plates. For the designs and engravings, the artist received "'a despicably low sum,' says Smith, which means, I believe, a guinea a plate."

The "Advertisement," dated December 22, 1796, and written probably by Fuseli, refers to the engravings as follows: "Of the merits of Mr. Blake in these designs, which form not only the ornament of the page, but, in many instances, the illustration of the poem, the editor conceived it to be unnecessary to speak. To the eyes of the discerning it need not be pointed out; and while a taste for the arts of design shall continue to exist, the original conception, and the bold and masterly execution of this artist cannot be unnoticed or unadmired."

The publisher resorted to the device of placing a star against the lines of the text which the pictures illustrate, and he added an "Explanation of the Engravings," "drawn up," says Gilchrist, "or put into shape by another hand than Blake's—the same possibly which had penned the *Advertisement*. It would be well if all his designs had this help. For at once literal in his translation of word into line, daring and unhacknied in his manner of indicating his pregnant allegories, Blake's conceptions do not always explain themselves at a glance, and without their meaning, half their beauty too must needs be lost."

This, and the copy described in the next number, are noteworthy in one respect, that they are colored. Gilchrist knew of but one such copy, Lord Houghton's (No. 42), and he calls it much improved by the addition, forming a book of great beauty. This may fairly be a matter of taste. To some the severe, classical coldness of the outline copies may seem to be in greater harmony with the subject than are the brilliant flat colors.

The following abridged titles, taken from "The Explanation of the Engravings", will serve to give an idea of the subjects of the illustrations.

List of the engravings:

Frontispiece to "Night the First. On Life, Death and Immortality."

Page

1. *Border.* Sleep forsaking the couch of care.
4. *Border.* The imagery of dreaming.
7. *Border.* Death, tolling a bell.
8. *Border.* Death plucking the sun.
10. *Border.* An evil genius holding two phials.
12. *Border.* The frailty of blessings.
13. *Border.* The insecurity of life.
15. *Border.* The author encircled with thorns.
16. *Border.* The struggling of the soul.
17. *Frontispiece* to "Night the Second. On Time, Death and Friendship."
19. *Border.* The archangel's trump. (Very similar in design to the border on the engraved title-page of *The Grave.*)
23. *Border.* "We censure nature for a span too short."

Page

24. *Border.* The progress of Time.
25. *Border.* Time, eager "to join anew Eternity his sire."
26. *Border.* Time the destroyer.
27. *Border.* Conscience as a recording angel.
31. *Border.* "'T is greatly wise to talk with our past hours."
33. *Border.* Belshazzar.
35. *Border.* A parent communicating instruction.
37. *Border.* The Good Samaritan.
40. *Border.* The death-bed of the righteous man.
41. *Border.* The good man conveyed to Heaven.
42. *Frontispiece* to "Night the Third. Narcissa."
46. *Border.* "When sense runs savage."
49. *Border.* The Author and Narcissa.
54. *Border.* The Vale of Death.
55. *Border.* The angel's approach to the mourner.
57. *Border.* Death and the bacchanals.
63. *Border.* "The King of Terrors is the Prince of Peace."
65. *Frontispiece* to "The Christian Triumph."
70. *Border.* Death the Huntsman.
72. *Border.* Sense and Reason.
73. *Border.* The Saviour in the furnace of Affliction.
75. *Border.* The Sun averting his face.
80. *Border.* Thunder.
86. *Border.* "His hand the good man fastens on the skies."
87. *Border.* Christ the Philanthropist.

Page
88 (called 89 in the list). *Border.* Jacob and the Angel.
90. *Border.* "That touch, with charm celestial, heals the soul."
92. *Border.* Faith and Reason.
93. *Border.* Angels retiring from an Infidel.
95. *Border.* Truth.

42. Another copy, colored.

Leaf measures 13 x 16¾ inches.
From the Earl of Crewe collection.

43. Another copy, uncolored.

44. A Series Of Ballads. | [Three lines] [Chichester: Printed by J. Seagrave, and fold by him and P. Humphrey; and by R. H. Evans, | Pall-Mall, London, for W. Blake, Felpham, 1802.]

Square quarto, 11⅝ x 9¼ inches. Frontispiece, 5 plates, illustrations.
In the blue paper covers, as issued.

This work by William Hayley was issued in four parts (Gilchrist mentions only three), in blue wrappers, the imprint appearing on all but the first. The titles, on the wrappers, read as follows:

Number 1. | The Elephant. | Ballad The First.

Number 2. | The Eagle. | Ballad The Second.

Number 3. | The Lion. | Ballad The Third.

Number 4. | The Dog. | Ballad The Fourth.

The illustrations, all of which are signed by Blake, are without legends. They are:

Frontispiece. [Adam and the animals.] *Blake d & s*
Tail-piece on p. iv. [View of Chichester.] *W B d & s*
Plate facing p. 1. [An elephant.] *Blake d & s*
Head-piece on p. 1. [A tiger.] *Blake d & s*
Tail-piece on p. 9. [An elephant.] "From an Antique Gem." *Blake sc*
Plate preceding p. 11. [An eagle.] *Blake d & s*
Head-piece on p. 11. [An eagle swooping down on a child.] *Blake inv*
Tail-piece on p. 26. [A child standing on an eagle.] *Blake in*
Plate preceding p. 27. [A lion.]
Head-piece on p. 27. [A woman and child with arrows.] *Blake inv & sc*
Tail-piece on p. 39. [A lion.] "From an Antique." *T. H. del Blake sc*
Plate preceding p. 41. [A dog.]
Head-piece on p. 41. *Blake inv & sc*
Plate preceding p. 52. *Blake in: s*

Five plates are dated June 1; three, July 1; two, August 5, and two, September 9, 1802, all at Felpham, whither Blake had moved to be near his new patron, the author of this empty and pedantic set of ballads. The period was a happy one in Blake's life, especially the early part of

it, before it was disturbed by Hayley's tactlessness.

"On these *Ballads* hung a project, as usual with Hayley," we are told by Gilchrist. "They were to be illustrated by Blake, printed by another *protégé,* Seagrave, a Chichester bookseller; and published for the artist's sole benefit, in realizing which they were fated to have but ill success."

Chaucers Canterbury Pilgrims | Painted in Fresco by William Blake & by him Engraved & Published October 8, 1810 We gon to Canterbury God wote you spede.

Line engraving 12 x 37 inches.

The story of Blake's quarrel with Cromek and Stothard over the publication of his engraving of the *Canterbury Pilgrims* is too long to be repeated here. For it, we must refer the reader to Gilchrist's *Life*. The engraving was copied, as the title shows, from one of the "Historical Inventions" painted in water-colors, "being the ancient method of Fresco Painting revived," which was exhibited at 28, Broad Street, in 1809. (See No. 35.)

"In treacherous Cromek's despite, Blake had resolved to engrave, as well as exhibit, the *Pilgrimage*. On opening his exhibition, he issued a printed pros-

pectus of his intended engraving, almost as curious as the Catalogue. It is a literary composition which halts between the monologue of a self-taught enthusiast and the circular of a competing tradesman."

Gilchrist then gives the circular, from which we extract the following:

"Blake's Chaucer,
The Canterbury Pilgrims.
The Fresco Picture,
Representing Chaucer's Characters
painted by William Blake,
As it is now submitted to the Public.

"The Designer proposes to engrave [it] in a correct and finished line manner of engraving, similar to those original copper-plates of Albert Durer, Lucas von Leyden, Aldergrave, and the old original engravers, who were great masters in painting and designing; whose method, alone, can delineate Character as it is in this Picture, where all the lineaments are distinct.

. . . . . .

"The price to subscribers, Four Guineas; two to be paid at the time of subscribing, the other two, on delivery of the print."

The print was begun in October of 1809, and finished in just a year.

Gilchrist tells us that there were few subscribers. Copies cannot be found today for buyers at any price. Archaic almost in its stiffness, Blake's work has

the charm of an early drawing. Without the grace or softness of much of his own work, we must believe that it was his intention to give his picture this cast. Do not his own words hint at this?

"The characters of Chaucer's Pilgrims," he says in the catalogue, "are the characters which compose all ages and nations. . .

"The Painter has consequently varied the heads and forms of his personages into all Nature's varieties; the Horses he has also varied to accord to their Riders: the Costume is correct according to authentic monuments."

"I have heard that Blake retouched the plate of the *Canterbury Pilgrimage,* and did not improve it. There are impressions rather black and heavy in effect, which would seem to confirm this rumor."

There are two states of the plate, one like the engraving here exhibited, and the other, probably earlier in date, which has the address after the date, "at N° 28 Corner of Broad Street Golden Square."

46. The | Pastorals | Of | Virgil, | With A Course | Of | English Reading, | Adapted For Schools: | [Six lines] Illustrated by 230 Engravings. | By | Robert John Thornton, M.D. | [One line] Third Edition. | Vol. 1. | London: | Stereotyped

and Printed by J. M'Gowan, Great Windmill Street. | [Six lines] 1821. | N. B. The Price of Thornton's Pastorals of Virgil is 15s. bound. | A full Allowance to the Trade and Schoolmasters.

Sexto-decimo. $6\frac{1}{16} \times 4$ inches.
Collation: *Two volumes. Frontispieces, illustrations, plates, maps.*

The first edition of the work, published in 1812, had no illustrations, but a supplementary volume containing plates was issued in 1814. The second edition combined these illustrations with the text. For the present edition, the number of pictures was increased, including among the additions the woodcuts designed and executed by Blake for the *Pastorals* by Ambrose Philips, which were introduced here by Thornton under the title "Imitation of Eclogue I."

"And hereby hangs a tale," says Gilchrist; and as the tale refers to our artist's use of an untried medium of engraving, we will give the substance of the story.

Blake made twenty drawings for the *Pastorals,* and cut seventeen of them in wood, which constituted his first, and, as it proved, his last attempt with the graver on this material.

Though vigorous and artistic, the work was so daring in style that the publishers, to whom it was submitted, were taken aback, and were for having the blocks

recut by their regular hands. Dr. Thornton was disposed to take the publishers' view, but, fortunately, meeting with Lawrence, James Ward, Linnell, and others, who expressed warm admiration for the cuts, he was led to adopt their view, and to decide upon the employment of Blake's engravings.

The remaining designs were cut by another hand. "Wretched, jejune caricatures of the beautiful originals," they face p. 17, and have the legends "First Comparison", "Second Comparison", "Third Comparison".

The worthy editor took occasion to guard himself against any criticism which these unusual engravings might provoke, by inserting the following note:

"The Illustrations of this English Pastoral are by the famous Blake, the illustrator of Young's *Night Thoughts,* and Blair's *Grave;* who designed and engraved them himself. This is mentioned, as they display less of art than genius, and are much admired by some eminent painters."

List of the woodcuts:

Vignette, "To face page 13". "Frontispiece", Thenot and Colinet.

Four cuts on one page, each having for a legend the names of the speaker in the *Pastoral,* whose lines are illustrated. "To face page 14".

Four cuts, "To face page 15".

Four cuts, "To face page 16".

Four cuts, "To face page 18".

The lines of a single stanza are literally illustrated by the four cuts in their order. Each cut measures $1\frac{3}{8}$ (average) x $2\frac{15}{16}$ ins.

"That Blake stopped short where he did, improvising rather than elaborating, is the secret of the charm of the woodcuts."

"Of all his productions," says Binyon, "these seem the most satisfying; and in the history of wood-engraving they are numbered among the precious and far too rare examples of work in which the graving tool has been the direct instrument of an artist's thought, and the woodblock the recipient of his immediate inspiration."

Beside the woodcuts, Blake engraved for the work several portraits from antique busts, "task-work," "well and honestly performed." All are signed *Blake, del. et Sculp.* They are:

Volume I.
- Plate facing p. 3. Theocritus.
- Plate facing p. 4. Publius Virgilius Maro.
- Following the above. Octavius Augustus Cæsar.
- Following the above. A group of five medallions "From Antique Coins".
- Plate facing p. 229. Caius Julius Cæsar.

Volume II.
- Plate facing p. 360. Epicurus.

A drawing of Blake's, with the legend "The Giant Polypheme, From a famous Picture by N. Poussin", engraved on wood by Byfield, faces p. 21 of the first volume. It is signed *Blake, del. Byfield, Sculp.*

47. ספו איוב | Illustrations of | The | Book | of | Job | Invented & Engraved | by William Blake | 1825 | London Published as the Act directs March 8: 1825 by William Blake N° 3 Fountain Court Strand

Folio, 13⅞ x 10⅞ inches. Plates measure 8⅝ x 6¾ inches.

Collation: Title-page and 21 numbered plates.

A large paper copy with proofs on India paper.

Blake made a set of water-color drawings illustrating the *Book of Job,* previous to 1821, and sold them to Thomas Butts, his oldest friend and patron. (See No. 89.) In September, 1821, he began a duplicate set of drawings for John Linnell, the artist, and in 1823, when nearly seventy years old, he reproduced them on copper, not slavishly, but with the addition of backgrounds and accessories after the central picture had been proven.

Linnell, not content with the water-colors, and bent upon still further helping his impecunious friend, in March, 1823, bought the copper-plates also, and the right to publish the prints. He paid £100 for the plates and the copyright, and he agreed to pay £100 more out of the profits of publication. But profits there were none, the sale barely covering expenses. Linnell paid over, however, £50 more, which, with the first payment, made, Gilchrist says, "the largest sum Blake had

ever received for any one series." The engraved title-page gives no hint of the partnership, but a printed label found on the front cover of some copies does. It reads:

Illustrations | Of The | Book of Job, | In Twenty-One Plates, Invented And Engraved By | William Blake, | Author of Designs to "Blair's Grave," "Young's Night Thoughts," &c. | London: | Published By the Author, 3, Fountain Court, Strand, And | Mr. J. Linnell, 6, Cirencester Place, Fitzroy Square. | March, 1826. | Prints £. .... | Proofs £. .... |

The discrepancy between the dates of the engraved title-page and the label is accounted for by Gilchrist: "March 8th, 1825, was the publishing date on the plates; the date by which Blake had expected to have finished them. But March, 1826, is the date given on the cover, and the correct one."

A few proof copies, however, were undoubtedly struck off in 1825, before the arrangement with Linnell. The first plate of some of these, like that of the copy here exhibited, are dated, by a slip of the graver, 1828.

The publishing price was three guineas for ordinary copies, four guineas for proof copies, and five guineas for proofs on India paper.

"The engravings," to quote from Gil-

christ, " are the best Blake ever did: vigorous, decisive, and above all, in a style of expression in keeping with the designs, which the work of no other hand could have been in the case of conceptions so austere and primeval as these . . . Perhaps this may fairly be pronounced, on the whole, the most remarkable series of prints on scriptural theme which has appeared since the days of Albert Dürer and Rembrandt, widely differing, too, from either."

Ruskin's criticism of the work in his *Elements of Drawing for Beginners* (1857) is worth repeating: " The *Book of Job,* engraved by himself [Blake], is one of the highest rank in certain characters of imagination and expression, in the mode of obtaining certain effects of light, it will also be a very useful example to you. In expressing conditions of glaring and flickering light, Blake is greater than Rembrandt."

Some idea of the subjects of the plates of this " thorough and important example of Blake's style " may be gained from the prominent quotations, or legends, engraved with others, and with emblematic figures, as a border to each one.

Plates

1. " Thus did Job continually."
2. " When the Almighty was yet with me . . . "
3. " Thy Sons & thy Daughters were eating & drinking . . . "

Plates

4. "And I only am escaped alone to tell thee."
5. "Then went Satan forth . . . "
6. "And smote Job with sore Boils . . . "
7. "And when they lifted up their eyes . . . "
8. "Let the Day perish wherein I was Born."
9. "Then a Spirit passed before my face . . . "
10. "The Just Upright Man is laughed to scorn."
11. "With Dreams upon my bed . . . "
12. "I am Young & ye are very Old . . . "
13. "Then the Lord answered Job out of the Whirlwind."
14. "When the morning Stars sang together . . . "
15. "Behold now Behemoth . . . "
16. "Thou hast fulfilled the Judgement of the Wicked."
17. "I have heard thee . . . "
18. "And my Servant Job shall pray for you."
19. "Everyone also gave him a piece of Money."
20. "There was not found Women fair as the Daughters of Job . . . "
21. "So the Lord blessed the latter end of Job."

The plates are signed *W. Blake inv* (or *invenit*) *& Sc* (or *sculp*).

This copy was Linnell's and has his autograph inscription on the fly-leaf: "To Marian Mrs. John Linnell Sen Dec. 1868. I. L. sr"

48. Another copy.

17¼ x 13¼ inches.
Proof plates on India paper printed on loose sheets as published.
In blue board covers, with label, which has never been pasted on the cover, laid in.
A very fine copy.

49. Another copy.

17¼ x 13¼ inches.
Proofs on India paper.
Bound in brown boards and interleaved.

The label, which is in place, has written upon it, in ink, "I. L. Subscriber's Copy 5. 5."; and on the cover itself is inscribed, "M^rs Alex^r Gilchrist"

50. Blake's Illustrations Of Dante. | Seven Plates, designed and engraved by W. Blake, Author of "Illustrations of | the Book of Job," &c. &c. | Price £2 2s. India Paper. | [1827.]

Folio, 23¼ x 17 inches. Plates measure $9\frac{9}{16}$ x 13¼ inches.
Proofs on India paper.

There is no title-page or text; the title, as given above, is found on a label pasted on the inside of the front cover where the list of plates is also given. All of the

plates illustrate the *Hell*, and their legends are:

Plates

I. " . . . and like a corse fell to the ground.
" Hell; Canto v. line 137."
The inscription on the plate, printed backwards, reads: "The Whirlwind of Lovers. From Dante's Inferno, Canto v."

II. " . . . seiz'd on his arm,
And mangled bore away the sinewy part.
" Hell; Canto xxii. line 70."

III. " . . . . so turn'd
His talon on his comrade.
" Hell; Canto xxii. line 135."

IV. " . . . lo! a serpent with six feet
Springs forth on one,
" Hell; Canto xxv. line 45."

V. "He ey'd the serpent and the serpent him.
" Hell; Canto xxv. line 82."

VI. ". . . When two I mock'd, that sat
Propp'd 'gainst each other.
" Hell; Canto xxix. line 71."

VII. "'Wherefore dost bruise me?' weeping he exclaim'd.
" Hell; Canto xxxii. line 79."
" Cary's Dante."

"It was during this period, also [while the *Job* was in progress], Mr. Linnell introduced him to the knowledge of Dante, and commissioned a series of drawings from the *Divina Commedia*, to be hereafter engraved; justly thinking Blake 'the very man and the only' to illustrate the great mediæval master of super-

natural awe and terror . . . This was during the years 1824 to 1826. With characteristic fervour and activity of intellect, he, at sixty-seven years of age, applied himself to learning Italian, in order to read his author in the original. Helped by such command of Latin as he had, he taught himself the language in a few weeks; sufficiently, that is, to comprehend that difficult author substantially, if not grammatically; just as, earlier in life, he had taught himself something of Latin, French, and even Greek."

In this extract Gilchrist shows very clearly the difficulties which Blake undertook cheerfully, quite undaunted by the size of his task. He made one hundred drawings, but he lived to engrave only seven of them, as shown above.

Gilchrist says:

"These engravings are, like the designs, uncompleted works. They are executed in Blake's strict, sharp-lined manner; and, though they are more than outlines, do not aim at entire finish of light and shade, or at any strong effects."

Swinburne calls them "surprisingly various in merit." "Three at least [the first, fifth and sixth], for poetic power and nobility of imaginative detail, are up to the artist's highest mark."

51. Original Stories | From | Real Life; | With | Conversations, | Calculated To |

Regulate The Affections, | And | Form The Mind | To | Truth And Goodness. | By Mary Wollstonecraft. | London: | Printed For J. Johnson, No. 72, St. | Paul's Church-Yard. | 1791.

Sexto-decimo, 6⅝ x 3⅞ inches.

The work was one of a series, published by Johnson, "composed for Children and young Persons, and generally used in the principal Schools and Academies in England."

Blake made more designs for the book than were used. Six were engraved, though only the frontispiece is signed *Blake. d. & sc.* They all are "Published by J. Johnson, Sep^{t} 1st 1791," and are as follows:

Frontispiece. Look what a fine morning it is . . .
Plate facing p. 24. The Dog strove to attract his attention . . .
Plate facing p. 74. Indeed we are very happy!
Plate facing p. 94. Be calm, my child . . .
Plate facing p. 114. Trying to trace the sound . . .
Plate facing p. 173. Æconomy & Self-denial are necessary . . .

Some of the plates, like that at p. 94, are thickly coated with the veneer found in the illustrators of the Berquin school,

but those at pp. 24 and 173 are strongly reminiscent of Blake's own larger work. The figure of the Harper, in the plate facing p. 114, is worthy to be ranked with his best efforts. The head of the man in the plate facing p. 74 might be a portrait of Blake himself.

III

PLATES, AND BOOKS WITH PLATES, DESIGNED BY BLAKE AND ENGRAVED BY OTHERS

52. Leonora. | A Tale, | Translated And Altered From The | German | Of | Gottfried Augustus Bürger. | By J. T. Stanley, Esq. F. R. S. &c. | [Six lines] A New Edition. | London: | Printed By S. Gosnell, | For William Miller, Old Bond Street. | 1796.

Quarto, $10\frac{5}{16} \times 8\frac{5}{16}$ inches.

The designs, which Blake made for this new edition of the work, were engraved by a man named Perry, of whom little is known. The date of their publication is not given. All of the engravings are in

stipple and are signed, *Blake inv: Perry. sc:* The subjects, found in the lines of the poem, are:

Frontispiece. "O! how I dreamt of things impossible . . . "
Head-piece on p. 1. ["And deck'd with boughs they march'd along."]
Tail-piece on p. 16. ["Wake, Leonora!—Wake to Love!"]

A note in the preface accounts for the German text of the poem, which is bound up with the translation, in these words:

"The Poem will be found, in many respects, to have been altered from the original; but more particularly towards the conclusion . . .

"But in order to shew more clearly what have been the variations and additions, a few copies of the German text will be printed, which may be had, sewed up with the translation, by such as should be desirous of comparing the one with the other."

The title of these additional pages reads:
Leonore. | Ein | Gedicht. | Von Gottfried August Bürger. | [Six lines] London: | Gedruckt Bey S. Gosnell. | 1796.

The make-up of the text is like that of the translation. The frontispiece in this case, however, was engraved by Silvester Harding, after a design by the "German Hogarth," Chodowiecki, and the two vign-

ettes were designed as well as engraved by Harding.

Chodowiecki's work, according to the faithful Gilchrist, though clever, looks prosaic compared with Blake.

53. A | Father's Memoirs | Of | His Child. | By | Benj. Heath Malkin, Esq. | M. A. F. S. | [Three lines] London: | Printed For Longman, Hurst, Rees, And Orme, | Paternoster Row; | By T. Bensley, Bolt Court, Fleet Street. | 1806.

Octavo, 9⅞ x 6¼ inches.

An uncut copy on large paper in boards, as published. A gift from C. Malkin to "Miss Kemich".

The line and stipple portrait, representing the subject of the biography when two years old, is from a miniature by Page. It is surrounded by an "ornamental device," which shows an angel leading the child away from its mother, and signed *W^m Blake inv^t R. H. Cromek fc. London. Published by Longman C^o February 1^st 1806.* Blake originally engraved this border, and we are not told why Cromek's work was substituted at the last minute.

The three other plates in the book give examples of the drawing of the infant prodigy. They are strongly suggestive of the hand of his master, Blake.

This little book has another interest for the student of Blake besides that found in the example of his work. It contains, at pp. xviii–xli, an account of the poet's "early education in art derived from his own lips," borrowed by Gilchrist in his early chapters.

54. The | Grave, | A Poem. | By | Robert Blair. | Illustrated By | Twelve Etchings | Executed From | Original Designs. | London: | Printed By T. Bensley, Bolt Court, | For The Proprietor, R. H. Cromek, Nº 64, Newman Street; | And Sold By | Cadell And Davies, J. Johnson, T. Payne, J. White, Longman, Hurst, Rees And | Orme, W. Miller, J. Murray, And Constable And Co. Edinburgh | 1808.

Folio. 14¼ x 11½ inches.
Collation: Portrait and engraved title, 2 ll., xiv, 36 pp., 2 ll. 11 plates.

The friendship and business relations between Hayley and Blake resulted more or less disastrously. Their final standing is expressed by the artist in a couple of lines:

> Thy friendship oft has made my heart to ache;
> *Do* be my enemy for friendship's sake.

With Cromek, publisher and patron, Blake for a time fared somewhat better, chiefly through his introduction to the public in conventional book-form.

"During 1804 to 1805 had been produced that series of Drawings illustrative of Blair's *Grave,* by which, from the accident of their having been . . . published . . . in the regular way, Blake is most widely known—known at all, I may say—to the public at large. It is the only volume, with his name on the title-page, which is not 'scarce.'"

Gilchrist goes on to tell the story of the publication of the work. Blake had intended publishing his designs himself, but the shrewd new-made publisher saw them and bought them for a guinea and a half apiece, and then, instead of letting Blake engrave them, as it had been understood that he should do, gave them to the more graceful and popular Schiavonetti. The whole transaction was disgraceful to Cromek and unhappy for Blake. Two more of Blake's lines give his estimate of this man:

> A petty sneaking knave I knew;
> Oh, Mr. Cromek! how do you do?

The volume, when it finally appeared, was dedicated by the artist to the Queen. It had a long list of subscribers, and an Advertisement written by Fuseli. Although Blake's name does not appear upon the printed title-page, his portrait formed the frontispiece, and even if his name

comes after Schiavonetti's, and in smaller type on the engraved title, it is properly given on the paper label of the cover: Blake's | Illustrations | Of | Blair's Grave, | Engraved By Schiavonetti. | 13 Plates. —2l. 12s. 6d.

Under the heading, "Of the Designs", we read:

"By the arrangement here made, the regular progression of Man, from his first descent into the Vale of Death, to his last admission into Life eternal, is exhibited. The Designs, detached from the Work they embellish, form of themselves a most interesting Poem."

The list of plates signed, *Drawn by W. Blake. Etched by L. Schiavonetti,* is as follows, but the binder, in gathering the leaves for different copies, does not seem always to have followed the regular order.

Plates

I. The Descent of Christ into the Grave.
II. The Descent of Man into the Vale of Death.
III. Death's Door. (See No. 17, pl. 12.)
IV. The Strong and Wicked Man dying.
V. The Good old man dying.
VI. The Soul hovering over the Body.
VII. The Soul exploring the Recesses of the Grave.
(This is an illustration to the latter part of the "Book of Thel.")
VIII. The Counsellor, King, Warrior, Mother, And Child.

Plates

IX. The Skeleton Re-Animated. The engraved title-page. It reads: The | Grave, | A Poem. | Illustrated by twelve Etchings | Executed | By | Louis Schiavonetti, | From the Original | Inventions | Of | William Blake. | 1808. | London Published May, 1, 1808, by R. H. Cromek. N° 64. Newman Street. Drawn by W. Blake. *Etched by L. Shciavonetti.* Subscribers' copy.

X. The Re-Union of Soul and Body.

XI. A Family Meeting in Heaven.

XII. The Last Judgment.

The portrait frontispiece bears the inscription: "William Blake. *Painted by T. Phillips R. A. Engraved by L. Schiavonetti V. A.* London, Published by R. H. Cromek, 64, Newman St. May 1st 1808—"

Blake is here represented in half length, seated, turned to left, the head turned to front and looking up to right. The right hand, holding a crayon, rests on the left, which, in turn, rests on the right arm of the chair.

An interesting comment on Blake's personal appearance, and, incidentally, upon the portrait, comes from Dibdin. In his *Reminiscences of a Literary Life,* he says of this "amiable but illusory" artist:

"... his stature mean, his head big and round, his forehead broad and high, his eyes blue, large and lambent—such as my friend Mr. Phillips has represented him upon his imperishable canvas."

This of the man, and then, in a note, of the portrait:

"This portrait, which gives more elevation and dignity to the original than he should seem actually to have possessed, is nevertheless a most fanciful and happy resemblance. And Schianovetti's (*sic*) burin has done ample justice to the pencil of the painter."

55. Another copy.

16 x 12½ inches.
The plates are on India paper, and a line on the engraved title reads:
"Proof copy R. H. C. Price 5. 5. 0."
The paper is water-marked "J. Whatman, 1801".
The plates are not placed in the order called for by the "List of Illustrations."

56. Another copy.

13½ x 10⅞ inches.
Paper water-marked "J. Whatman, 1808".

IV

PLATES, AND BOOKS WITH PLATES, ENGRAVED BY BLAKE AFTER THE DESIGNS BY OTHERS

57. Joseph | Of Arimathea | among the Rocks of Albion. | Engraved by W. Blake 1773 from an old Italian Drawing | This is One

of the Gothic Artists who Built the Cathedrals in what we call the Dark Ages | Wandering about in sheep skins & goat skins. of whom the World was not worthy | Such were the Christians in all Ages | Michael Angelo Pinxit

Line engraving, $9\frac{3}{16}$ x $4\frac{11}{16}$ inches.

Probably Blake's own design, as Mr. Garnett suggests: "The inscription (or legend) is interesting as showing at what an early date Blake interested himself strongly in Gothic Architecture, in Michael Angelo and in the study of the Bible."

58. Memoirs | Of | Thomas Hollis, Esq. | F. R. And A. S. S. | Quique Sui Memores Alios Fecere Merendo. | Virgil Æn. | London Printed MDCCLXXX

Folio, $13\frac{7}{16}$ x $10\frac{1}{2}$ inches.

Blake was apprenticed to learn the art of engraving to James Basire, whom he served seven years. It was while under Basire that the preceding number was made.

The thirty-three plates in Hollis's memoirs are signed by Bartolozzi, Cipriani, and J. Basire. Gilchrist thinks that Blake's work may be traced under the latter name, as, indeed, it may be in other books with plates signed by this master.

59. The | Novelist's Magazine. | Vol. VIII. [IX and X] | Containing | Don Quixote. [Vignette] London: Printed for Harrison and C° | N° 18 Paternoster Row | 1782. [–1783]

Quarto, 8 x 5 inches.

Among the rivals and imitators of John Bell, the publisher of the *British Theatre,* and the pioneer in putting forth comparatively cheap books illustrated by the best artists, was Harrison of Paternoster Row.

The engravers who executed the designs were Angus, Heath, Grignon, Walker, Birrel, and Blake, whose eight plates are excellent in workmanship.

All of the plates are framed in a decorative border with the title of the novel illustrated in a panel below. Blake's name appears on the following:

Volume VIII. Don Quixote.
Plate IX, facing p. 256. [The Decision of the Doubts concerning Mambrinos Helmet.] *Published . . . May 4, 1782.*
Plate XV, facing p. 587. [Don Quixote's Illness.] *Published . . . June 15, 1782.*
Volume IX. Sentimental Journey.
Plate II, facing p. 52. [The Grace.] *Published . . . July 6, 1782.*
David Simple.
Plate I, facing p. 66. [David pays the Landlady.] *Published . . . Aug. 10, 1782.*

Sir Launcelot Greaves.

Plate III, facing p. 45. [General Election.] *Published . . . Sept. 21, 1782.*

Volume X. Sir Charles Grandison.

Plate XXIII, facing p. 328. [Miss Byron visiting Emily.] *Published . . . Apr. 5, 1783.*

Plate VI, facing p. 351. [The Duel.] *Published . . . Dec. 7, 1782.*

Plate XII, facing p. 442. [The Interview.] *Published . . . Jan. 18, 1783.*

60. The | Poetical Works | Of | John Scott Esq. [oval portrait] London | Printed for J. Buckland, | MDCCLXXXII.

Octavo, $8\frac{7}{16}$ x 5 inches.

The nine oval plates, or "Frontispieces", as they are called in the "List of Engravings," and the three head- and tail-pieces were designed by Angelica Kauffmann, Stothard, "S. C.", J. Feary, and B. T. Pouncy, and were engraved by Bartolozzi, Heath, W. Watts, W. Woollett, Page, and Blake.

Those by Blake are:

Tail-piece, p. 21. [Damon at Delia's Tomb.] *Stothard del. Blake sc.*

Plate, facing p. 23. There is, who deems all climes, all seasons fair. . . *Stothard del. Blake sc.*

Plate, facing p. 247. Warriors! let the Wretches live! *Stothard del. Blake sc.*

Tail-piece, p. 335. [A woman offering a

scroll on an altar inscribed "Sacred To Simplicity."] *Blake sc.*

The frontispiece was published "Octo^{r} 1st 1781"; none of the other plates are dated, and whether Blake's were earlier or later, we cannot tell. This whole period of his life, 1779–1782, was devoted chiefly to his "humbler art-engraver's journey-work."

61. A | Select | Collection | Of | English Songs. | In Three Volumes. | Volume The First. [Vignette]—Apis Matinæ | More Modoque | Crata Carpentis Thyma Per Laborem | Plurimum. | Hor. | London: | Printed for J. Johnson in St. Pauls Church-yard. | MDCCLXXXIII.

Octavo, $6\frac{13}{16}$ x $4\frac{3}{8}$ inches.

The preface makes no mention of the eighteen illustrations of these volumes. This is the more remarkable since the editor lays stress upon the use of the music to make his volume attractive. He originally intended to bind the tunes with the songs, in the volumes where they belonged, but for the sake of "appearance, convenience and utility" finally made the notes into a volume by themselves, the third, where they appear without other adornment than the vignette on the title-page.

The illustrations were chiefly designed by Stothard in his early and best manner.

Blake engraved seven (?) of them, "very finely, with delicacy, as well as force," and the rest were done by Grignon, Heath, and others.

Blake's work may be found as follows:

Volume I.
Head-piece, p. 1.
Tail-piece, p. 85.
Tail-piece, p. 156.
Head-piece, p. 157.
Tail-piece, p. 170.
Head-piece, p. 171.
Volume II.
Head-piece, p. 1.

Lowndes says: "Some copies have a frontispiece by Stothard, and others by Fuseli; the former are of uncommon occurrence."

62. The | Wit's Magazine; | Or, | Library Of Momus. | Being A | Compleat Repository | Of | Mirth, Humour, And Entertainment. | Mirth! With Thee I Mean To Live. | Milton. | Vol. I. | [Ornament] London: | Printed for Harrison and Co. N° 18, Paternoſter-Row. | MDCCLXXXIV.

Quarto, $8\frac{3}{16} \times 5\frac{3}{8}$ inches.

The editor recognized the difficulty of undertaking to publish a monthly magazine of Wit, and, to make his monthly attractive in appearance, he published with

each number a large quarto engraving designed "purposely for this work."

Blake engraved the first five plates, whose subjects and designers are as follows:

January number. The Temple Of Mirth. Publiſhed as the Act directs by Harrison & Cº Febʸ: 1, 1784. *Stothard del. Blake ſculp.*

February number. Tythe In Kind; or The Sow's Revenge. Publiſhed . . . March 1, 1784. *Collings del. Blake sculp.*

March number. The Discomfited Duellists. Publiſhed . . . April 1, 1784. *Collings del. Blake sculp.*

April number. The Blind Beggars Hats. Publiſhed . . . May 1, 1784. *Collings del. Blake ſculp.*

May number. May-Day In London. Publiſhed . . . June 1, 1784. *Collings del. Blake ſculp.*

Nothing in the engravings suggests the hand of the serious, visionary young artist, Blake; he seems to be entirely out of place in this "family of Wit".

The work was given over in May of the next year. The editor strove to be witty to the last as the explanatory note, printed at the end, shows:

"Epitaph on The Editor of The Wit's Magazine.

Reader! here lies thy quondam merry Friend,
Chop-fall'n, alas! and quite at his Wits' end.
H—"

63. [Scene from John Gay's Beggar's Opera.] Painted by Will^m Hogarth 1729 Etch'd by Will^m Blake 1788

Line engraving, $15\frac{11}{16} \times 21\frac{5}{16}$ inches.
A preliminary state.

(*a*) Published state with the title:

Beggars Opera, Act III. | "When my hero in Court appears, &c." | From the Original Picture, in the Collection of his Grace the Duke of Leeds. | Publish'd July 1st 1790, by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery Pall Mall London. | Size of the picture 24 . . x 30 . . long. Painted by W^m Hogarth Engraved by W^m Blake.

64. Democritus. Rubens delin. Blake sculp.

Line engraving, $16\frac{5}{8} \times 5\frac{7}{16}$ inches.
From Lavater's Physiognomy.

65. The | Whole Genuine And Complete | Works | Of | Flavius Josephus, | The Learned And Authentic | Jewish Historian, | And | Celebrated Warrior. | [Twenty-nine lines] By George Henry Maynard, LL.D. | [Two lines] Embellished with upwards of Sixty beautiful Engravings, taken from original Draw-

ings of Meffrs. Metz, Stothard, and Corhould, Members of the Royal Academy, and | other eminent Artists; and engraved by Grignion, Collier, Heath, Tookey, Taylor, &c. | London: Printed for C. Cooke, No. 17, Pater-Noster Row; And Sold By The Booksellers Of | Bath, etc., [Eight lines.]

Folio, $15\frac{9}{16} \times 9\frac{13}{16}$ inches.

In style, size, and typography, this tall folio is a relic of the previous century, but in its fifty-seven large plates, surrounded by elaborate borders, designed and engraved by many of the best masters, it is typical of the generous methods of publishers of the period.

Besides the artists whose names are given on the title-page, others, no less distinguished, like Moreau, Tripisiani, Salvator Rosa, T. West, Suyken, C. Cooke, Romberg, and Weston, were represented in the plates, and Scot, Morris, Smith, Noble, Warren, Sparrow, Parker, Collyer, Warner, and Granger were employed to do the engraving. Blake's name would hardly have found its way on to the title-page at this early date of his career. Three plates were entrusted to him. They are:

No. 32, facing p. 12. The Parting of Lot and Abraham. *Metz delin. Blake sculp.*

No. 26, between pp. 64 and 65. The Battle of Ain. *Stothard delin. Blake sculp.*

No. 23, facing p. 76. The Fugitive Shechemites . . . *Metz delin, Blake sculp.*

Most of the plates, like Blake's, have no imprint; some have the words "Published as the Act directs by J. Cooke Nº 17 Paternoster Row", and only three, in the copy here exhibited, are dated. These dates range from October 20, 1785 to January 14, 1786. Lowndes gives the year of the publication of the book as about 1790. Supposing this to be correct, it would seem probable that Blake's work, like the rest, was done somewhat earlier. In Mr. Rossetti's list of dated "Works in Colour," we find three Old Testament subjects, which are dated 1785, and it may be a fair supposition that Blake's *Josephus* plates were executed at the same time.

66. The | Botanic Garden; | A Poem, in Two Parts. | Part I. | Containing | The Economy Of Vegetation. | Part II. | The Lawes Of The Plants. | With Philofophical Notes. | London, | Printed For J. Johnson, St. Paul's Church-Yard. | MDCCXCI. | Entered at Stationer's Hall.

Folio, 10⅝ x 8⅜ inches.

Fuseli and H. Webber made the designs, and T. Cowden, T. Holloway, Anker Smith, and Blake engraved the nine plates for the first part of this work of Erasmus Darwin, grandfather of the celebrated naturalist.

Blake's contribution consisted of one effective plate, entitled "The Fertilization of Egypt," which faces page 127, and is signed *H. Fuseli. R. A: inv W Blake sc.* Fuseli intended his drawing to illustrate the lines:

> "High o'er his head the beams of Sirius glow,
> And, Dog of Nile, Anubis barks below."

In the "Directions To The Binder", this plate and one facing p. 87, designed by Webber and engraved by Holloway are omitted.

The frontispiece is dated June 1, 1791; three of the plates were done December 1, 1791, but the rest, including Blake's plate, are not dated.

67. Elements | Of | Morality, | For The | Use Of | Children; | With An | Introductory Address To Parents. | Translated from the German of the | Rev. C. G. Salzmann. | Illustrated With Fifty Copper Plates. | In Three Volumes. | Vol. I. | The Third Edition. | London: | Printed By J.

Crowder, | For J. Johnson In St. Paul's Churchyard. | M,DCC,XCII.

Sexto-decimo, 6⅞ x 4 inches. Three volumes.

Like the *Original Stories* (No. 51), this work was one of Johnson's series for children. It is number 8 in the catalogue, printed at the end of that book, and we find there that it cost "10s. 6d. bound".

Miss Wollstonecraft, the translator, who must often have met Blake at Johnson's, asserts that "All the pictures are from real life," and the highest proof that she approved of this method is evinced, she says in the Advertisement, by her having written a book on the same plan (*Original Stories from Real Life*).

The German original of the book, *Moralisches Elementarbuch,* was published in Leipzig in 1785. It was illustrated with seventy plates, designed and engraved by Chodowiecki.

Forty-nine of these were re-drawn by Blake for the translation, one, number 20 of Volume II, being, however, somewhat altered from the original. He added two more of his own designing. These are:

Volume II.

Plate 27, facing p. 97. We cannot easily believe him, whom we have once detected in a lie.

Plate 28, facing p. 104. Through Impatience we always make things worse.

The latter plate, in the foliage especially, shows unmistakable evidences of Blake's handiwork. None of the plates are signed. Those in the first volume were "Published by J. Johnson in S^t^ Paul's Church Yard, Oct^r^ 1, 1790". Blake's two, with number 16 in the second volume, were published on the same date, but the others in the second volume bear date of January 1, 1791. The plates in the third volume have the date March 15, 1791.

68. Aphorisms On Man. | Translated | From The Original Manuscript | Of | The Rev. John Caspar Lavater, | Citizen Of Zuric. | è cœlo defcendid γνωθι σεαυτον. | Juv. Sal. IX. | Third Edition. | London, | Printed For J. Johnson, St. Paul's Church-Yard. | M.DCC,XCIV.

Duodecimo, 6⅜ x 3⅞ inches.
In original paper-covered boards.

The frontispiece, representing a man holding tablets, and looking up at a cherub, who points to the inscription ΓΝΩΘΙ ΣΕΑΥΤΟΝ, is signed *Blake. sc.* It is a proof impression.

69. C: Val: Catullus. | Apud effigiem antiquam curiæ senatûs veronensi superpositam. | London Published March 19, 1795

by J. Johnson, S[t] Pauls Church Y[d] *Signed,* Xaverius Della Rosa, Veronæ delin. Blake sculpsit.

Stipple engraving, $6\frac{5}{16}$ x $3\frac{15}{16}$ inches.

In upper right corner "Frontispiece to Vol. I." Not mentioned in Rossetti's list.

70. Cornel: Nepos. | Apud effigiem antiquam curiæ senatûs veronensi superpositam. | London Published March 19, 1795, by J. Johnson. S[t] Pauls Church Yard. *Signed,* Xaverius Della Rosa, Veronæ, delin. Blake sculpsit.

Stipple engraving, $6\frac{11}{16}$ x $4\frac{1}{8}$ inches.

In upper right corner "Frontispiece to Vol. 2."

71. Narrative, | of a five year's expedition, against the | Revolted Negroes of Surinam, | in Guiana, on the Wild Coast of | South America; | from the year 1772, to 1777: | [Four lines] By Capt[n] J. G. Stedman. | illustrated with 80 elegant Engravings, from drawings made by the Author. | Vol. 1. | [Vignette. seven lines.] London. Printed for J. Johnson, S[t]

Paul's Church Yard, & J. Edwards, Pall Mall. 1796.

Quarto, $10\frac{7}{16} \times 8\frac{3}{16}$ inches. Two volumes.

Holloway, Bartolozzi, Barlow, A. Smith, T. Conder, and others besides Blake engraved the plates of this interesting work, which represent the subjects usually found in the note-book of a naturalist,—birds, fishes, flowers, and scenes in the life of the natives; but Blake engraved most of the figures. His works, signed *Blake Sculp^{t}*, are the following:

VOLUME I.

A Coromantyn Free Negro, or Ranger, armed. Facing p. 80.

A Negro hung alive by the Ribs to a Gallows. Facing p. 110.

A Private Marine of Col. Fourgeoud's Corps. Facing p. 132.

The Mecoo & Kishee Kishee Monkeys. Facing p. 166.

The skinning of the Ahama Snake, shot by Cap. Stedman. Facing p. 174.

Group of Negroes, as imported to be sold for Slaves. Facing p. 200.

The Sculls of Lieu^{t} Leppar, & Six of his Men. (Unsigned.) Facing p. 227.

Flagellation of a Female Samboe Slave. Facing p. 326.

VOLUME II.

The Quato & Saccawinkee Monkeys. Facing p. 10.

A Surinam Planter in his Morning Dress. Facing p. 56.
Limes, Capsicum, Mammy Apple &c. Facing p. 74.
Family of Negro Slaves from Loango. Facing p. 280.
The celebrated Graman Quacy. Facing p. 348.
Europe supported by Africa & America. Facing p. 394.

Gilchrist, following the date of the title-page, ascribes the engraving of these plates to the year 1795, but all of them were published "Dec^{r} 2nd 1793", except the last, and the "Family of Negro Slaves," which are dated "Dec^{r} 1st 1792". These two were stirring years in Blake's life. In 1791, the first and only part of his *The French Revolution, a Poem in Seven Books,* had been issued in thin quarto by Johnson. Now lost and never well known, the book had at least one use, that of bringing together, in the rooms of its publisher, two revolutionists, its author and Tom Paine, whose *Rights of Man* came out early in the same year. In 1792 Blake served his friend and the cause of freedom by arranging for Paine's escape from England and the British Tories. His mind must have been full of these things while engraving the plates for *Surinam,* and the ardent Republican and reformer must have warmed to the task of helping to proclaim the injustice of a downtrodden race. Who knows how

much this book must have influenced him in writing his own prophecies, the *America, Europe,* and *The Song of Los?* We may fancy that he enjoyed engraving the last plate, representing fair Europe supported by America and Africa, of which the author and designer says:

"I will close the scene with an emblematic picture of *Europe supported by Africa and America,* accompanied by an ardent wish that in the friendly manner as they are represented they may henceforth and to all eternity be the props of each other."

72. Thoughts On Outline, Sculpture, And The System | That Guided The Ancient Artists In Composing Their | Figures And Groupes: | Accompanied With Free Remarks On The Practice Of | The Moderns, And Liberal Hints Cordially Intended | For Their Advantage. | To Which Are Annexed Twenty-four Designs Of | Classical Subjects Invented On The Principles Re- | commended In The Essay By George Cumberland. | Ainsi Io Son Pittore. | London. Printed By W. Wilson, St. Peter's-Hill, Doctor's-Commons; And Sold | By Messrs. Robinson, Paternoster-Row; And T. Egerton, Whithall. MDCCXCVI.

Quarto, 11⅞ x 9¼ inches.
From the Beckford Library, with pencilled notes by Mr. Beckford.

This work is not mentioned by Gilchrist, and Mr. W. M. Rossetti, although giving it in his "List of Engravings," does not date it.

Cumberland himself is not mentioned in the *Dictionary of National Biography*. He seems to have been a well-meaning *dilettante*, with a taste for writing. He was a very good friend to Blake, directly by purchasing his works, and indirectly by an introduction to John Linnell, who became the "stay" of the neglected painter-poet's declining years. In 1827 Blake engraved a card-plate for Cumberland of a slight but very characteristic design.

Cumberland's work is, in a way, a vindication of Blake's method of engraving in outline. Sifting his elegant verbiage, we find that his contention is that until the importance of Outline be generally admitted, there can be no true art.

In the Appendix our author says grandiloquently:

"... but one thing may be asserted of this work, which can be said of few others that have passed the hands of an engraver, which is, that *Mr. Blake* has condescended to take upon him the laborious office of making them, I may say, fac-similes of my originals: a compliment,

from a man of his extraordinary genius and abilities, the highest, I believe, I shall ever receive;—and I am indebted to his generous partiality for the instruction which encouraged me to execute a great part of the plates myself; enabling me thereby to reduce considerably the price of my book."

The first plate is an engraved title, reading: Inventions | By | G. Cumberland "Publishd Jan^{y} 1, 1795". The plates numbered 2–11, 17, 20–22, and 24 are signed, with slight variations, "Design'd & Engrav'd by G. C. and Publishd Jan^{y} 1, 1795". The following are *Eng^{d} by W Blake:*

12. Psyche Disobeys.
13. Psyche Repents.
14. Venus Councels Cupid.
15. The Conjugal union of Cupid.
16. Cupid & Psyche.
18. Iron Age.
19. Aristophanes Clouds. Scene I.
23. Anacreon Ode LII.

The first of Blake's plates is dated November 5, 1794, and the last two, January 1, 1795.

The legends of all the plates are in Blake's hand, showing that the author and pupil left these details to his teacher. The engraving of the plates is so exactly alike in all cases that one involuntarily wonders if Cumberland did all that have his name signed to them.

73. Wat Tyler and the Tax-gatherer. London Published Dec^r 1, 1797, by J. Johnson, S^t Paul's church yard. Blake. s.

Line engraving, $5\frac{6}{8} \times 3\frac{3}{16}$ inches.
At upper right corner "P. 128."

74. A Letter | To | The Committee | For Raising | The Naval Pillar, | Or | Monument, | Under The Patronage Of His Royal Highness | The Duke Of Clarence. | By John Flaxman, Sculptor. | London: Printed For T. Cadell, Jun. And W. Davies, In The Strand; T. Payne, | Mews-Gate; And R. H. Evans (Successor To Mr. Edwards), | No. 26, Pall-Mall; | By G. Woodfall, No. 22, Paternoster-Row. | 1799.

Quarto, $10\frac{1}{4} \times 8\frac{1}{8}$ inches.
An uncut copy in original blue paper wrapper.

The illustrations are slight etchings after Flaxman's designs. Their subjects are:

Frontispiece. "A Colofsal Statue 230 feet high: proposed to be erected on Greenwich hill." *Blake sculp.*

Plate 2, facing p. 6. [A group of six different forms of monuments.] Not signed.

Plate 3, facing p. 13. "A View of Greenwich Hospital with the Statue of Britannia on the Hill." Not signed.

In the "Explanation of the Printer", through an error, Plate II is called "Plate III", and is arranged as such.

75. Rev. John Caspar Lavater | of Zurich. Born 1741. Died 1801. | Pub^{d} May 1, 1800, by J. Johnson, in Saint Paul's Church Yard. London from a Drawing in his Possession, taken in 1787. Blake sculp^{t}

Line engraving, $10\frac{11}{16} \times 9\frac{7}{16}$ inches.

"A superb and masterly example. As an Engraver merely, Blake ranks high, on the strength of this Plate alone. The lines of the face are especially noteworthy for their skillful play, firmness and delicacy."
W. M. Rossetti.

76. Lectures | On | Painting, | Delivered At The Royal Academy | March 1801, | By Henry Fuseli, P. P. | With Additional Observations And Notes. | [Vignette] London: | Printed For J. Johnson, St. Paul's Church-Yard. | 1801. | Luke Hanfard, Printer, near Lincoln's-Inn Fields.

Quarto, $10\frac{1}{2} \times 8\frac{3}{16}$ inches.

The vignette on the title-page is signed *F. Legat fculp^{t}* It represents a draped figure, "ΣΙΓΑ," seated on the ground by

a wall, a broken thistle at one side. The head with its long hair is bowed down upon the breast, and the crossed hands hang limply between the knees. The design is called Fuseli's, but Gilchrist justly says: "This is a design I could swear to as Blake's whether 'adapted' by Fuseli or not."

On the last page another design of Fuseli's signed *Blake: sc,* bears the legend "Ancora imparo. | M: Angelo Bonarroti."

77. The | Life, | And | Posthumous Writings, | Of | William Cowper, Esqr. | With An | Introductory Letter | To The | Right Honourable Earl Cowper. | By William Haley, Esqr. | [Five lines] Vol. I. | Chichester: | Printed by J. Seagrave; | For J. Johnson, St. Paul's Church-Yard, London. | 1803. [–1804.]

Quarto, 10⅛ x 8⅛ inches. Three volumes.

"The plates for this work were printed by Blake and his wife at his own press, a very good one for that day, having cost 40l. when new—a heavy sum for him."

The chief interest in the book lies in this home-made quality. It marks, also, like the preceding, a happy period in Blake's life, and the pleasantest part of the Felpham residence, when the patron-author and the artist were on their best terms.

The plates are as follows:

Volume I.

Frontispiece. William Cowper. | Carmine Nobilem | From a Portrait in crayons Drawn from the Life by Romney in 1792. Publish'd Nov. 5 1802. by J. Johnson S[t] Pauls Church Yard *Engraved by W Blake 1802.*

Plate facing p. 4. M[rs] Cowper | Mother of the Poet | Publish'd Novemb 5. 1802 by J. Johnson S[t] Pauls Church Yard. *D. Heins Pinx W Blake sculp*

Volume II.

Frontispiece. William Cowper. | Author of "The Task" *T. Lawrence R. A: ad vivum del 1793 W Blake sculp 1802.*

Copied from the original drawing.

Vignette on p. 415. The Peasants Nest | Cowper's tame Hare's. Publish'd Nov 5 1802 by J. Johnson S[t] Pauls Church Yard *Blake d & sc*

"Executed in a light delicate style, very unusual with Blake."

Volume III.

Frontispiece. A View of S[t] Edmund's Chapel | in the Church of East Dereham, | Containing the Grave of William Cowper Esq | *Francis Stone del. W. Blake sculp.*

Plate facing p. 416. A Sketch of the Monument | Erected in the Church of East Dereham in Norfolk | In Memory of William Cowper Esq[re] | Etch'd by W. Blake from the original Model | by John Flaxman

Esq, Sculptor to his Majesty *Publish'd by J. Johnson S^t^ Pauls 25 March, 1804.*

78. The Same. Romney's Portrait of Cowper.

79. The Same. Mrs. Cowper.

80. The Same. Lawrence's portrait of Cowper.

81. The Same. Vignette.

82. The Same. The Monument.

83. The | Triumphs Of Temper. | A Poem: | In Six Cantos. | By William Hayley, Esq. | [Four lines] The Twelfth Edition, Corrected. | With New Original Designs, | By Maria Flaxman. | Chichester: | Printed by J. Seagrave; | For T. Cadell And W. Davies, Strand, | London. | 1803.

Octavo, 9⅛ x 5½ inches.
Large paper copy.

Mary Anne Flaxman, the illustrator of the poem, was a half-sister to John Flaxman, and was strongly influenced by the work of her brother. The designs for this book were her most important efforts.

The plates are surrounded by double-ruled lines, and have a panel at the bottom for the reference to the words of the text, which they illustrate. Below each en-

graving is the inscription, *Maria Flaxman. inv & del. W Blake. sculp Publish'd May 1. 1803 by Cadell & Davies. Strand*

List of plates:

Frontispiece. Canto I. Verse 29 ["Beneath a father's care Serena grew"].

Plate 1, facing p. 48. Canto II. Verse 471 ["Breathes to her guardian Sprite this tender prayer"].

Plate 2, facing p. 60. Canto III. Verse 201 ["Entering beneath a wide fantastic arch"].

Plate 3, facing p. 97. Canto IV. Verse 328 ["From this the nymph her useful lesson took"].

Plate 4, facing p. 105. Canto V. Verse 43 ["As Quiet now her lightest mantle laid"].

Plate 5, facing p. 153. Canto VI. Verse 294 ["The hot oppressive mask was thrown aside . . . "].

84. Tales | From | Shakespear. | Designed | For The Use Of Young Persons. | By Charles Lamb. | Embellished With Copper-Plates. | In Two Volumes. | Vol. I. | London: | Printed For Thomas Hodgkins, At The Juvenile Li- | Brary, Hanway-Street (opposite Soho-Square), | Oxford-Street; And To Be Had Of All | Booksellers. | 1807.

Duodecimo, $6\frac{1}{2} \times 3\frac{5}{16}$ inches. Two volumes, bound in one.

The work was originally issued in paper-covered boards at 8s.

The designs for the twenty plates were drawn by William Mulready. The title of each is engraved underneath, and the volume and page number above. None are signed or dated. Mr. Luther S. Livingston, in his *Bibliography of Charles and Mary Lamb,* 1903, says: "Most, if not all of the plates were engraved, two on the same copper-plate, a guide-line for dividing them being engraved between the two. The printed engravings were then separated with scissors."

85. The | Life | Of | George Romney, Esq. | He was famous in his profession; | And it was his great right to be so. | Shakespeare. [Seven lines] By William Hayley Esq. | Chichester: | Printed by W. Mason, | For T. Payne, Pall-Mall, London. | 1809.

Quarto, 10½ x 8½ inches.

Of the twelve plates in this work, all but one of them, a "Portrait of Romney from a Medallion by Thomas Hayley", drawn by Maria Denman, were after Romney's own paintings. They "display in the most impressive manner the talents of the departed artist." Caroline Watson engraved seven of them and W. Haines, A. Raimbach, Meadows, Robert Crowar, and Blake each engraved one.

Blake's fine engraving faces p. 84. The legend reads: Sketch of a Shipwreck after Romney. | Engraved by Blake | Published April 14th 1809 by Thomas Payne, Pall Mall.

Blake engraved a portrait of Romney for the work, but it was not used.

86. Compositions From The | Works Days And Theogony Of Hesiod. | Designed By John Flaxman R. A. P. S. | Engraved By William Blake. [Three lines] Published by Longman, Hurst, Rees, Orme & Brown London: Jan. 1. 1817.

Oblong quarto, 17¼ x 11¼ inches.

Published in boards with a paper label like the half-title, reading: The | Theogony Works & The | Days Of Hesiod | Engraved From The Compositions | Of John Flaxman R. A. Sculptor. | London.

The twenty-seven plates, which are in stipple, are not signed. Twenty-four are dated November 1, 1816, and thirteen January 1, 1817. It was thus twenty-four years after Blake engraved Flaxman's Odyssey that he now, "not a whit more prosperous with the world, had thankfully to engrave his friend's compositions for the *Works and Days*. . . " Flaxman himself procured his needy friend the work, and we learn that Blake took it

somewhat amiss that it was only copying that was procured for him, and not a chance to invent. Gilchrist, from whom we just quoted, goes on to say:

"Some touch of natural sorrow Blake might well feel at having to copy, where he could have invented with far more power and originality. For Blake was as full of *ideas* as Flaxman of *manner,* a tender and eloquent, but borrowed idiom."

V

WATER-COLORS

87. Designs For Young's Night Thoughts. [1796–1797.]

Folio, 20½ x 15$\frac{11}{16}$ inches. Two volumes. 537 plates.

These volumes contain the drawings which Blake made for Edwards's edition of the *Night Thoughts,* and of which only forty-three were reproduced in that incomplete work. On the recto of the frontispiece of the second volume we find the autograph of the publisher, "Richard Edwards High Elms". The books are just as they were when the artist turned his work over to the publisher, in whose possession they remained until, as Gilchrist

tells us, they were sold to Mr. Bain of the Haymarket, at the end of the last century.

The designs have been described minutely, and at length, by Mr. Frederic James Shields, in Gilchrist's *Life of William Blake,* 1880, 2: 287–307.

"There was published in Parts or 'Nights,' between 1742–1745, a quarto edition of the 'Night Thoughts,' and a copy of the letter-press, 9 inches high by 6½ wide, is inlaid, somewhat out of the centre, within a sheet of drawing-paper, measuring 17 by 12¾ inches. This (it all bears the watermark 'J. Whatman, 1794') is again itself inlaid in a stronger edging of paper, bearing on its inner margin a ruled and tinted framework, which bounds and incloses the designs; the whole page thus elaborately constituted measuring 21 by 16 inches.

"The space left between the inlaid text and the outer margin of the drawing-paper is, as before indicated, unequally distributed, being broad at the base and one side, and narrow at the top and opposite side. Filling these spaces, and covering both sides of the sheet, the designs are drawn with the brush in Indian ink, and then coloured, sometimes in pale tints only, sometimes with full depth and richness.

"At the beginning of each volume there is a frontispiece entirely filled with design, unbroken by text; and each Night has, to its pages of Title and Preface, appro-

priate and suggestive inventions, besides those which illustrate the text of the poem."

Blake did not carry his illustrations to the end of the poem. At the bottom of p. 119 of the "Ninth Night and Last" is written in ink, "End of Night-thoughts." The work itself ends at p. 146.

Dodsley's was really the first edition. The first four "Nights" appeared in 1742, the fifth in 1743, the sixth and seventh in 1744, and the eighth and ninth in 1745. Dodsley issued the first four "Nights," and the style which he gave these parts was followed by the publishers of the subsequent parts.

In making up the Edwards's edition the printer did not copy the Dodsley edition. The stanzas, here, are brought close together and there are thirty lines to the page.

88. Illustrations for Milton's Allegro and Penseroso.

Folio, $16\frac{5}{16} \times 11\frac{7}{16}$ inches.

Twelve water-color drawings, averaging $6\frac{7}{16} \times 4\frac{3}{4}$ inches, with 12 pages of the text of the poem and descriptions of the designs in Blake's handwriting, mounted on leaves and bound into a volume. The descriptions are given below, *verbatim*. The text on the verso of the leaves faces

the drawings, which are on the recto. The drawings are signed *W Blake inv* and *Inv W. Blake.*

Gilchrist does not mention these designs, but Mr. W. M. Rossetti gives them in his list, and says of them: "A very pretty and interesting series, of small dimensions, in which Blake's turn for personifying and idealising comes out as strong as in the 'Prophetic Books,' but divested of terror, and, of course, following the main lines traced by the poet. . . The colour generally is very Blakeian—bright, light and many-tinted: it may be called 'variegated' colour, like that of a pale tulip."

It might be suggested that the designs are something more than "pretty." It is doubtful if Blake ever executed, even for the *Songs of Innocence,* designs so lovely in feeling. The beauty of the figures and the great skill of the composition alone would mark them as the best of a gentle Blakeism.

Mr. W. M. Rossetti gives a list of the plates in the list of "Works in Colour," and his notes to each are very suggestive. He reminds us that the first design Mirth has been engraved; he calls attention to the "retreating night-sky, with some big scattered stars" of the second; the "Spring-like colour" of the fourth; the "Youth-like and mellow" quality of the sixth, and the "colour delicately in sympathy" of the seventh. The tenth

he thinks is "altogether one of the most memorable designs," and the twelfth, he says, is "possibly the best of the series."

List of the drawings:

Mirth Allegro

1. Heart easing Mirth.
   Haste thee Nymph, and bring with thee
   . . . . .
   The Mountain Nymph Sweet Liberty.
   "These Personifications are all brought together in the First Design. Surrounding the Principal Figure which is Mirth herself."
2. To hear the Lark begin his flight
   . . . . .
   Till the dappled dawn does rise.
   "The Lark is an Angel on the Wing. Dull Night starts from her Watch Tower on a Cloud. The Dawn with her Dappled Horses arises above the Earth. The Earth beneath awakes at the Larks voice."
3. Sometime walking, not unseen,
   . . . . .
   Under the Hawthorne in the Dale.
   "The Great Sun is represented clothed in Flames surrounded by the Clouds in their Liveries, in their various Offices at the Eastern Gate. beneath in Small Figures Milton walking by Elms on Hillocks green. The Plowman. The Milkmaid The Mower, whetting his Scythe, & the Shepherd & his Lass under a Hawthorne in the Dale."

4. Sometimes with secure delight,

. . . . .

On a Sunshine Holiday.

"Mountains Clouds Rivers Trees appear Humanized on the Sunshine Holiday. The Church Steeple with its merry bells The Clouds arise from the bosoms of Mountains While Two Angels Sound their Trumpets in the Heavens to announce the Sunshine Holiday"

5. Then tho the Spicy Nut brown Ale

. . . . .

Ere the first Cock his Matin rings.

"The Goblin crop full flings out of doors from his Laborious task dropping his Flail & Cream bowl yawning & stretching vanishes into the Sky, in which is seen Queen Mab Eating the Junkets. The Sports of the Fairies are seen thro the Cottage where 'She' lays [*sic*] in Bed 'pinchd & pulld' by Fairies as they dance on the Bed the Cieling [*sic*] & the Floor & a Ghost pulls the Bed Clothes at her Feet. 'He' is seen following the Friars Lantern towards the Convent"

[Finis]

6. There let Hymen oft appear

. . . . .

Warble his native wood notes wild.

"The youthful Poet sleeping on a bank by the Haunted Stream by Sun Set sees in his dream the more bright Sun of Sun [*sic*] of Imagination, under the auspices of Shakespeare & Johnson, in which is

Hymen at a Marriage & the Antique Pageantry attending it"

Melancholy Pensieroso

7. Come pensive Nun devout and pure,

. . . . .

And looks commercing with the sky.
And join with thee calm Peace and Quiet

. . . . .

Gently o'er the accustomed oak.

"These Personifications are all brought together in this design surrounding the Principal Figure Who is Melancholy herself"

8. To behold the wandering Moon

. . . . .

Swinging slow with sullen roar.

"Milton in his Character of a Student at Cambridge, Sees the Moon terrified as one led astray in the midst of her path thro heaven. The distant Steeple Seen across a wide water indicates the Sound of the Curfew Bell"

9. Where I may oft outwatch the Bear

. . . . .

In Fire, Air, Flood or Underground.

"The Spirit of Plato unfolds his Worlds to Milton in Contemplation. The Three destinies sit on the Circles of Platos Heavens weaving the Thread of Mortal Life these Heavens are Venus Jupiter & Mars. Hermes flies before as attending on the Heaven of Jupiter the Great Bear is seen in the Sky beneath Hermes & The Spirits of Fire, Air, Water, & Earth Surround Miltons Chair"

10. And where the Sun begins to Fling

. . . . .

And shadows brown that Sylvan loves.

"Milton led by Melancholy into the Groves away from the Suns flaring Beams who is seen in the Heavens throwing his darts & & [*sic*] flames of fire The Spirits of the Trees on each side are seen under the domination of Insects raised by the Suns heat"

11. There in close Covert by some brook

. . . . .

Or the unseen Genius of the Wood.

"Milton Sleeping on a Bank. Sleep descending with a Strange Mysterious dream upon his wings of Scrolls & Nets & Webs unfolded by Spirits in the Air & in the Brook around Milton are Six Spirits or Fairies hovering on the air with Instruments of Music"

12. And may at last my weary Age

. . . . .

To something like prophetic strain.

"Milton in his Old Age sitting in his Mossy Cell Contemplating the Constellations, surrounded by the Spirits of the Herbs & Flowers, bursts forth into a rapturous Prophetic Strain"

89. Designs for the Book of Job. [Circa 1822.]

Twenty-one designs mounted on thick paper, and bound in a volume.

From the Earl of Crewe collection.

One of the last purchases made from Blake by his long-time friend and best patron, Mr. Thomas Butts, was this set of water-color drawings. (See No. 47.) There is something pathetic in the picture of this solitary, unappreciated old man (he was now well on towards seventy years old) at work upon the noble story of Job and his sufferings.

The drawings give Blake's first conceptions of the subject. The copies, which he made during the next year for Mr. Linnell, vary in details and are often finer. Both sets, Gilchrist says, "are finely drawn, and pure in colour; necessarily very much finer than the prints. Much must be lost by the way." If, therefore, as he adds, the engravings are the best that Blake ever did, the drawings here shown would seem, by inference, to be his greatest work.

Mr. W. M. Rossetti gives a list of the best of the water-colors, with short notes upon them. The strongest effects of color are found in "The just upright man," in *Job's Dream,* and in *Leviathan and Behemoth.* The fine effect of the angels in the engraved plate "when the morning stars sang together" got its happiest touch in the engraving.

Bound up with the water-colors is a set of proofs from the engraved plates, twenty-two in number, counting in the title-page.

90. Five illustrations of the Book of Revelation not dated.

a. Death on the Pale Horse. Rev^ns^ vi. 17, 8.

15¼ x 12 inches.

b. "A Woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars, behold, a great red Dragon also. Rev^ns^ Ch: 12^th^ v. 4^th^ *Signed* W. B.^inv^"

17⅛ x 13½ inches. Inlaid and mounted.

c. "And power was given him over all kindred, & tongues, & Nations. Rev^ns^ Ch: 13^th^ v. 1: & 2. *Signed* W. B.^inv^"

15⅝ x 14 inches.

d. "The number of the Beast is 666 Rev^ns^ Ch. 13^th^ v. 11^th^ & 12^th^ *Signed* W. B ^inv^"

16¼ x 13⅛ inches.

e. "He cast him into the bottomless pit, & shut him up. Rev^ns^ Ch: 20^th^ v^s^ 1 & 2"

14⅛ x 12¾ inches.

91. Illustration for Paradise Lost.

"So judg'd he Man, both Judge & Savour sent. B^k^ 10^th^ l: 209. *Signed* W. Blake, 1808."

19⅝ x 15⅝ inches.

92. [Samson and the Philistines.]

$7\frac{9}{16}$ x $10\frac{1}{2}$ inches.

93. Three draped figures.

$8\frac{1}{4}$ x $10\frac{5}{8}$ inches.

94. The Covenant. *Signed* W. B ^{inv} Gen: ch: 9th v. 13th

14 x 12 inches.

95. An old man seated teaching a young girl; a youth in gaily colored raiment seated, in foreground, reading.

$4\frac{5}{8}$ x $3\frac{1}{8}$ inches.

VI

SKETCHES

96. A woman with snaky locks, draped in a veil, the ends held in her upraised hands. Flower-forms on either side.

Pencil, $2\frac{3}{4}$ x $2\frac{3}{4}$ inches.
On verso, a sketch, with lines,
Father & Mother, I return
From flames of fire, tried & pure & white.
Pencil, 3 x 3 inches.

97. Head of a woman, in classic style.

Pencil, $6\frac{15}{16}$ x $4\frac{13}{16}$ inches.

"This lovely sketch was given by Blake to Flaxman; and by this artist to Mrs. Ley for her album; I obtained it from the lady's daughter." QUARITCH.

On the verso, head and bust of a woman. Pencil, 4¼ x 4 inches.

98. A man with upraised arms, and three seated female figures.

Pencil, 8½ x 10¾ inches.

A drawing for the last plate of *Job* (No. 47). Described by Rossetti: "Slight in execution; the design pretty nearly as in the engraved plate, but without the visionary subjects in the background."

99. A Giant figure, seated, head between knees, clouds behind him.

Pencil, 6½ x 9¼ inches.

Study for vignette on p. 41 of *Jerusalem,* beginning "Bath who is Legians."

100. A shepherd asleep on the edge of a precipice, a dog by his side.

Pencil, 6¾ x 12⅛ inches.

101. Winged man, seen from behind. Left hand outstretched, in right a sword.

Pencil, 12⅝ x 13¼ inches.
On verso, man with arms upraised. Pencil, 17⅜ x 9 inches.

102. Three torsos, two males and a female.

Pencil, 6¾ x 9½ inches.

103. A composition with numerous figures, perhaps for *Dante.*

Pencil, 9½ x 7 inches.
On verso, wings, and part of a female figure. Pencil.

104. A composition.

Pencil, 8¼ x $5\frac{7}{16}$ inches.
On verso, a very slight sketch, perhaps for *Dante;* a figure of a man carelessly drawn, probably one of a group in Plate V of *Dante.*

105. Nude man, reclining, left arm on pile of books. At right, a nude figure advancing.

Pencil, 13½ x 17¼ inches.
On verso, seated man. Pencil, 10¼ x 7½ inches.

106. A bull, with woman holding a lyre leaning against him. An old man with shepherd's crook in background.

Pencil, 8 x 10⅝ inches.
On verso, drawings of arms, legs, hands, and feet, and studies for two small figures in *America*. Pencil.

107. Torso of a man.

Pencil, 13¾ x 8$\frac{3}{16}$ inches.

108. An old man standing, another kneeling.

Pencil, 2¾ x 4$\frac{5}{16}$ inches.

109. An old man seated, talking with two seated monks. At left, a man leaning on a sword; at right, three figures.

Pencil, 16 x 11 inches.

110. Affection and Love.

Pencil, 4¼ x 3$\frac{11}{16}$ inches.

111. A figure stretched along the ground, another with arms raised in astonishment.

Pencil, 3 x 2¾ inches.
On verso, same in ink, 2½ x 3¼ inches.

112. [Apollo and Daphne.]

Pencil, 9 x 8 inches.

113. An old man addressing a multitude. See No. 40.

Pencil, 13½ x 19$\frac{5}{16}$ inches.

114. Same subject, reversed, and more carefully done.

Pencil, 11¼ x 16½ inches.
On verso, a lady playing the harp. Pencil, 11¼ x 12½ inches.

115. Swans' heads.

Pencil, 6½ x 4 inches.

116. An ass with long sword hanging at his side, bonnet with plumes, book open before him, faces an old woman who milks another ass. In background two more asses.

Pencil, 8 x 8⅛ inches.

117. Sketch for a composition.

Pencil, 8½ x 8⅜ inches.

18. Two men, one clothed, the other draped, face a third resembling the Apollo Belvedere. At left and back, slight indications of other figures.

Pencil and ink, 10⅞ x 15½ inches.
On verso, a large man seated, arms resting on knees. Pencil, 7 x 12½ inches.

19. A man, seen from behind, rising on the clouds.

Pencil, 4 x 7$\frac{5}{16}$ inches.

20. Numerous figures, very slightly expressed.

Pencil, 10 x 7$\frac{5}{16}$ inches.

21. A man kneeling, shooting an arrow from a bow. Behind him a horse.

Pencil, 12½ x 9½ inches.
Sketch for *Jerusalem,* p. 39, on plate beginning "By Satans Watch fiends . . . "

22. [Mercury and Argus.]

Pencil and India ink, 8 x 11¾ inches.

23. [Subject for the *Inferno.*]

Pencil and ink, 9 x 8¼ inches.

124. Group of men seated in a circle, the center one holding a cane.

India ink, 11¼ x 14 inches.

125. [Ruth and Naomi.]

India ink, 13¼ x 18⅝ inches.
On verso, the same in outline.

126. A man (Moses?) in a long robe, with arms upraised, and numerous men with arms upraised.

India ink, 13½ x 16⅞ inches.

127. A man (Moses?) holding tablets. On either side a man, each having one hand on tablets, the other upraised. To left, three men; to right, two; all with arms upraised.

India ink, 14½ x 21 inches.

128. Two men seated, one old, one middle-aged, books on their laps. Group of figures on either side.

India ink, 18 x 23½ inches.

129. An old man reading on right; a woman writing at left. Between them descend a nude man and girl reading.

Sepia, 11½ x 15¼ inches.

130. [Ezekiel's Vision.] The Valley of the Dry Bones.

India ink, 8¼ x 11¾ inches.

131. [Detail from Death of Strong Wicked Man (No. 54).] *Signed* Blake.

India ink, $8\frac{5}{16}$ x 10⅝ inches.

132. [A group of captives.]

India ink, 8¼ x 12⅛ inches.

133. [The Three Fates.]

11⅞ x $9\frac{3}{16}$ inches.

134. [The Last Judgment.]

India ink, 17¾ x 13¼ inches.

135. Design for the upper part of *The Death of the good old Man,* pl. 5 of *The Grave.*

India ink, 5½ x 9¼ inches.
The engraved plate below it.

136. Timon. *Signed* By W^m^ Blake.

Pen and ink, colored with water-colors. 4¾ x 4⅛ inches.

VII

MANUSCRIPTS

137. Letter.

Quarto, 8¼ x 6½ inches. 2½ pp.

To Dawson Turner Esq^re
Yarmouth
Norfolk.

Sir

I send you a List of the different Works you have done me the honour to enquire after. Their unprofitable enough to me tho Expensive to the Buyer Those I Printed for M^r Humphry are a Selection from the different Books of Such as could be Printed without the Writing tho to the Loss of some of the best things For they when Printed perfect accompany Poetical Personifications & Acts without which Poems they never could have been executed.

				£	s	d
America	18	Prints	folio.	5£	5.	0
Europe	17	do	folio.	5.	5.	0
Visions L	8	do	folio.	3.	3.	0
Thel	6	do	Quarto	2.	2.	0
Songs of Innocence	28	do	Octavo	3.	3.	0
Songs of Experience	26	do	Octavo	3.	3.	0
Urizen	28	Prints	Quarto	5.	5.	0
Milton	50	do	Quarto	10.	10.	0
12 Large Prints Size of Each about 2 feet by 1&½ Historical & Poetical Printed in Colours. Each				5.	5.	0

These last 12 Prints are unaccompanied by any writing.

The few I have Printed & Sold are sufficient to have gained me great reputation as an Artist which was the chief thing Intended But I have never been able to produce a Sufficient number for a general Sale by means of a regular Publisher. It is therefore necessary to me that any Person wishing to have any or all of them: should send me their Order to Print them on the above terms & I will take care that they shall be done at least as well as any I have yet Produced.

I am Sir with many thanks for your very Polite approbation of my works

Your most obedient Servant

9 June 1818 William Blake

17 South Molton Street

This letter is of great interest. It gives the prices which Blake charged for his books in 1818. Compared with the prices of the Prospectus issued October 10, 1793 (see Gilchrist, II, p. 285), we find a marked advance in values. Compared with another letter quoted by Messrs. Ellis and Yeats, and bearing date of April 12, 1827, it would seem that the prices of his books were constantly increased. But this letter is chiefly important in that it shows the number of leaves, which Blake, at this time, considered to belong to each book. The fact that different copies of the same book often vary considerably in the arrangement and number of leaves, shows,

however, that the artist was not always of the same mind.

138. Letter.

Octavo, 1 p.

J. M. Linnell Esqr
Cirencester Place
Fitzroy Square

Dear Sir

I am still far from recovered & dare not get out in the cold air. Yet I loose nothing by it. Dante goes on the better which is all I care about.

Mr. Butts is to have a Proof Copy for Three Guineas this is his own decision quite in Character He calld on me this Week

Yours sincerely
William Blake

Not dated, but written between 1824 and 1827, when the designs to Dante were published.

139. Note and sketch book, called by Blake's biographers the "M.S. Book."

Quarto, 6⅜ x 7¾ inches.
Collation: 116 pages.

Closely filled with sketches and writing, both verse and prose; in half-calf binding, in which it was placed by Dante Gabriel Rossetti, who made the following memorandum on a fly leaf:

"I purchased this original M.S. of Palmer, an attendant in the Antique Gallery of the British Museum, on the 30th April 1847. Palmer knew Blake personally, and it was from the artist's wife that he had the present M.S. which he sold me for 10s Among the sketches there are one or two profiles of Blake himself

"D. G. C. R."

Rossetti's use of the initial for his third Christian name, Charles (which he subsequently dropped), indicates an early date for this memorandum. At the end of the book are bound in 66 pages of selections from the book which Rossetti had carefully copied out,—probably with some thought of publishing them. In copying, Rossetti endeavored to revise the text somewhat,—rather to its disadvantage. The volume, however, is an interesting memorial of the only two Englishmen who have won considerable distinction in both poetry and painting.

Rossetti lent the volume in 1861 to Gilchrist, who made extensive use of its contents in his Life of Blake, which, being left unfinished at his death in November, 1861, was carried to completion by Rossetti, who wrote a considerable portion of the critical part of the biography (see Rossetti's own copy of the first (1863) edition of Gilchrist, described on p. 144 of this catalogue).

Blake evidently kept the book by him

while he worked and used it for noting down first thoughts for sketches, verse, and prose as they occurred to him. The book was most in use during certain periods, but the total range of date is at least twenty years, and probably more. Apparently his first use of the book was for sketches only. They occur on nearly every page except the last two or three. Some are carefully finished and a few are colored in sepia; but in many cases they are hastily dashed off, as if to catch some "vision" before it should disappear. Occasionally there are several sketches of the same subject.

At first the sketches are placed in the middle of the page, and quite a series of these illustrate poetical quotations, which are written underneath them. A selection of sixteen of these sketches originally illustrating poetical quotations were engraved and published by Blake in 1793 under the title of *The Gates of Paradise.* Nearly all the designs for *The Vision of the Daughters of Albion,* also dated 1793, occur here. There are two sketches (one very carefully drawn) for the figure of Nebuchadnezzar in *The Marriage of Heaven and Hell* (the only book of Blake's not dated, but it was published before 1793). There are a number of sketches that Blake engraved in the *Songs of Experience, America,* and *Urizen,* all of 1794.

When he had reached with his sketches

nearly the end of his book, he reversed its position, and used it for his poems, some of which are included in the *Songs of Experience,* but the greater part remained unpublished until Gilchrist's Life in 1863. A scholarly and complete edition of Blake's poems based on the originals as they appear in the MS. book has been prepared by John Sampson, of Liverpool University, and will soon be published. (For instance, there are three versions of about 100 lines each of the important poem, *The Everlasting Gospel.*)

About the years 1807 to 1810 Blake further crowded into the book several long articles in prose, a *Public Address* (*on Art*), *the Descriptive Catalogue of his Exhibition of Pictures,* &c. For these every spare bit of space was utilized, and when necessary the sketches were encroached upon and written across. Much of this material remained unpublished at his death.

Such entries as the following illustrate the autobiographic value of the book:

> "I say I shant live five years and if I live one it will be a wonder, June 1793."

And immediately above this is written:

> "Tuesday, Jan'y 20, 1807, between two and seven in the evening, Despair."

VIII

PORTRAITS

140. [William Blake.] By T. Phillips.

Pencil sketch, slightly touched up with ink.
4 x 4 inches.

141. William Blake. *Signed* I. Linnell fc.

Pen and ink, $6\frac{7}{16}$ x $4\frac{1}{2}$ inches.
The original sketch for the miniature on ivory, afterwards engraved by C. H. Jeens.

142. [William Blake] Fac-simile of a Portrait on Ivory | Painted from life by John Linnell. 1827. | Engraved by C. H. Jeens. | Published by Macmillan & C° London & Cambridge, 1863.

Line engraving, $2\frac{3}{4}$ x $2\frac{1}{2}$ inches.
On India paper.

(In: Life of William Blake, by Alexander Gilchrist, London, 1863. Vol. 1.)

143. Same, without imprint, on plate paper.

(In: Life of William Blake, by Alexander Gilchrist, London, 1880. Vol. 1.)

144. The same, on laid paper.

145. William Blake. Painted by T. Phillips R. A. | Engraved by L Schiavonetti V. A. | London, Published by R. H. Cromek, 64, Newman S^t^ May 1^st^ 1808.

Line engraving, 14½ x 10¼ inches.
On India paper.
See No. 54.

146. William Blake.

Line, 9 x 5½ inches.
After the above.

147. William Blake. T. Phillips. Schiavonetti.

Photo intaglio, 4¼ x 3½ inches.
On India paper.

(In: Life of William Blake, by Alexander Gilchrist, London, 1880. Vol. 2.)

148. William Blake. W^m^ Blake, del A. L. Dick Sc

Line.

IX

LIST OF WORKS ON BLAKE

A bibliography of Blake, published in the *Bulletin of the Boston Public Library,* in April, 1881 (Vol. iv, No. 10; whole No. 57), p. 335, is expanded by Mr. Koehler in his catalogue for 1891. Only the more important of these works are given here, with the addition of one or two published since that date.

Malkin, Benjamin Heath. A Father's memoirs of his Child. London, 1806.

Cunningham, Allan. The Lives of the most eminent British Painters, Sculptors, and Architects. London, 1830. 3 volumes.

Gilchrist, Alexander. Life | Of | William Blake, | "Pictor Ignotus." | With Selections From His Poems And Other Writings | By The Late | Alexander Gilchrist, | Of The Middle Temple, Barrister-At-Law; | Author Of "The Life Of William Etty, R. A." | Illustrated From Blake's Own Works, | In Facsimile By W. J. Linton, | And In Photolithography; | With a Few of Blake's Original Plates. | In Two Volumes. | Vol. I. | London and Cambridge; | Macmillan And Co. | 1863. | [The Right of Translation is reserved.]

Octavo, 9 x 6 inches.
Collation: Two volumes. Portraits, plates, facsimiles.

One cannot study Blake's life without a thought of the man who made this study possible, Alexander Gilchrist, "a far-sighted and nobly honest writer on subjects of which few indeed are able to treat worthily." A chance sight of some of Blake's drawings for *Job* led him to undertake the biography, and brought him into relationship with Dante Gabriel Rossetti, whose name afterwards became inseparably associated with his in matters relating to Blake.

Extract from a letter of D. G. Rossetti written to William Allingham, from Black Friars, Nov. 1, 1860:

> A man, (one Gilchrist, who lives next door to Carlyle, and is as near him in other respects as he can manage), wrote to me the other day, saying he was writing a life of Blake, and wanted to see my manuscript by that genius. Was there not some talk of *your* doing something in the way of publishing its contents? I know William thought of doing so, but fancy it might wait long for his efforts; and I have no time, but really think its contents ought to be edited, especially if a new Life gives a "shove to the concern" (as Spurgeon expressed himself in thanking a liberal subscriber to his Tabernacle). I have not yet engaged myself any way to said Gilchrist on the subject, though I have told him

he can see it here if he will give me a day's notice.

Mr. Hill, the editor of Rossetti's *Letters,* referring to the above, says:

> "One Gilchrist" was Alexander Gilchrist, author of Lives of Etty and Blake. "For him," writes Mr. W. M. Rossetti, "the feeling of Rossetti was one of genuine friendliness. He liked the writer and his writings, and had a high regard for his insight as a critic of art". Gilchrist's sudden death in the following November came as a "staggering blow" to his friend. When, a few months later, Rossetti lost his wife, he wrote to Mrs. Gilchrist:—"I feel forcibly the bond of misery which exists between us, and the unhappy right we have of saying to each other what we both know to be fruitless". He and his brother helped the widow to complete her husband's Life of Blake.

The copy of the *Life,* here exhibited, belonged to Rossetti, and is full of his pencilled notes in exclamation, criticism, or correction, some of them being made in anticipation of a new edition of the work. The following are cited as examples of these marginalia. Gilchrist had said on page 70 of Vol. 1:

"The colors he used were few and simple, indigo, cobalt, gamboge, vermillion, Frankfort, black freely, ultramarine rarely, chrome not at all"; and Rossetti

adds: "Surely yellow ochre & a brown & a lake".

After the letter by Samuel Palmer in memory of Francis Oliver Finch (Vol. I. 298), he remarks, "Excellent indeed. How comes it that Palmer has not exercised his literary power?"

Gilchrist, Alexander. Life of William Blake. New and enlarged edition. London, 1880. 2 volumes.

Swinburne, Algernon Charles. William Blake, a critical essay. Second edition. London, 1868.

Ellis, Edwin John, and Yeats, William Butler. The Works of William Blake. London, 1893. 3 volumes.

Langridge, Irene. William Blake, London, 1904.

Catalogue of an Exhibition of French Engravings of the Eighteenth Century In Black and White and in Colors

Exhibited at the Grolier Club
29 East Thirty-second Street
From Saturday, April 29, to Saturday, May 20, Mdccccv

THE DE VINNE PRESS

CATALOGUE

JAQUES ALIAMET (1726–1788)

1. La Philosophie endormie, after Greuze. Béraldi, 3.

P. M. ALIX (1762–1817)

2. La Promenade du Soir, after Demarne. Printed in Colours.

3. Mme. Saint-Aubin, after Garneray. Béraldi, 5.
Printed in Colours.

JEAN LOUIS ANSELIN (1754–1825)

4. La Belle Jardinière (Mme. de Pompadour), after Van Loo. Béraldi, 10.

J. F. BEAUVARLET (1731–1797)

5. The History of Esther, after De Troy. Seven plates. Béraldi, 18.
Proofs before any letters.

6. MADAME DU BARRY, after Drouais. Béraldi, 31.
Proof before the title.

J. G. BERVIC (1756–1822)

7. LOUIS XVI, after Callet. Béraldi, 11.
Proof before the title.

8. LA DÉCLARATION, after Fragonard.
Proof before any letters.

9. LE SERMENT, after Fragonard.
Proof before any letters.

MAURICE BLOT (1753–1818)

10. THE DAUPHIN AND HIS SISTER, after Louise-Elizabeth Le Brun. Béraldi, 5.

L. M. BONNET (1743–1793)

11. LE DÉJEUNÉ, after J. B. Huet. Béraldi, Vol. 1, p. 216.
Printed in Colours.

12. LE GOÛTÉ, after Baudoin. Béraldi, Vol. 1, p. 216.
Printed in Colours.

13. LE DÎNER, after J. B. Huet. Béraldi, Vol. 1, p. 216.
Printed in Colours.

14. Le Souper, after J. B. Huet. Béraldi, Vol. 1, p. 216.
Printed in Colours.

15. Head of Flora (called Mme. de Pompadour), after Boucher. Béraldi, Vol. 1, p. 215.
Printed in Colours.

16. The Amiable Family, after Hambert.
Printed in Colours.

17. The Amiable Society, after Hambert.
Printed in Colours.

LOUIS BOSSE (about 1770)

18. Le Coucher, after S. Freudeberg. Béraldi, p. 223.

LAURENT CARS (1699–1771)

19. Marie Leczinska, after Van Loo. Béraldi, 42.

A. CHAPONNIER (1753–1824?)

20. Le Bouquet Chéri, after Louis Boilly. Béraldi, 4.
Proofs with artists' names only.

J. B. CHAPUY (1760–18 . .)

21. Les Graces Parisiennes au Bois de Vincennes, after Lavreince. Béraldi, p. 358.
Printed in Colours.

22. Les Trois Sœurs au Parc de Saint-Cloud, after Lavreince. Béraldi, p. 358.
Printed in Colours.

J. CHEVILLET (1729–1790)

23. Le Léger Vêtement, after Baudoin. Béraldi, 1.
Proof before any letters.

C. N. COCHIN (1715–1790)

24. La Blanchisseuse, after Chardin.

J. COUCHÉ (1750–)

25. Les Sabots, after Lavreince. Béraldi, 1.

26. La Coquette Fixée, after Fragonard. Béraldi, 4.

P. F. COURTOIS (1736–1763)

27. Tableau des Portraits à la Mode, after A. de Saint-Aubin. Béraldi, 1.

28. La Promenade des Remparts de Paris, after A. de Saint-Aubin. Béraldi, 2.

LOUIS DARCIS (died 1801)

29. L'Accident Imprévu, after Lavreince. Béraldi, Vol. 1, p. 630.
Printed in Colours.

30. La Sentinelle en défaut, after Lavreince.
Printed in Colours.

P. L. DEBUCOURT (1755–1832)

31. Les Bouquets, ou La Fête de la Grand-Maman. Béraldi, 2.
Printed in Colours.

32. Le Compliment, ou La Matinée du Jour de l'an. Béraldi, 2.
Printed in Colours.

33. Les Deux Baisers. Béraldi, 3.
Printed in Colours.

34. La Main. Béraldi, 7.
Printed in Colours.

35. La Rose. Béraldi, 7.
Printed in Colours.

36. La Noce au Chateau. Béraldi, 8.
Proof before any letters.
Printed in Colours.

37. La Menuet de la Mariée. Béraldi, 8.
Proof before any letters.
Printed in Colours.

38. Promenade du Jardin du Palais Royal. Béraldi, 10.
Printed in Colours.

39. Promenade de la Gallerie du Palais Royal. Béraldi, 11.
Before the numbers over the shops.
Printed in Colours.

40. La Promenade Publique. Béraldi, 12.
Printed in Colours.

41. Almanach National. Béraldi, 21.
Printed in Colours.

42. La Forge.
Printed in Colours.

F. DEQUEVAUVILLER (1783-)

43. L'Assemblé au Salon, after Lavreince. Béraldi, 1.
Proof before the dedication.

44. L'Assemblée au Concert, after Lavreince. Béraldi, 2.
Proof before the dedication.

C. M. DESCOURTIS (1753-1820)

45. Foire de Village, after Taunay. Béraldi, 1.
Printed in Colours.

46. Noce de Village, after Taunay. Béraldi, 1.
Printed in Colours.

47. La Rixe, after Taunay. Béraldi, 1.
Printed in Colours.

48. Le Tambourin, after Taunay. Béraldi, 1.
Printed in Colours.

49. L'Amant Surpris, after Schall. Béraldi, 3.
Printed in Colours.

A. J. DUCLOS (1742–)

50. Le Concert, after A. de Saint-Aubin. Béraldi, 6.
Before the address of Duclos.

51. Le Bal Paré, after A. de Saint-Aubin. Béraldi, 7.
Before the address of Chereau.

P. DUFLOS, Jr. (1751–)

52. Marie Antoinette, after Touzée.

CHARLES EISEN (1721–1778)

53. Bibliothèque de Mᴱ la Dauphine, No. 1. (Marie-Antoinette, surrounded by the Graces, receiving a volume from the hands of the Muse of History.) Béraldi, Vol. 2, p. 117.

ROBERT GAILLARD (1722–1785)

3a. Le Berger Récompensée, after Boucher. Béraldi, 11.

C. E. GAUCHER (1741–1804)

54. MADAME DU BARRY, after Drouais. Béraldi, 50.
Proof before any letters.

H. GUTTENBERG (1744–1790)

55. PIERRETTE, after Baudoin. Béraldi, Vol. 2, p. 364.
Proof before the name and dedication.

56. MARTON, after Baudoin.
Proof before the name and dedication.

L. M. HALBOU (1730–)

57. LE MESSAGER FIDÈLE, after E. Lallie. Béraldi, 8.
Proof with artists' names only.

I. S. HELMAN (1743–1806)

58. LE JARDINIER GALANT, after Baudoin. Béraldi, 1.

FRANÇOIS-ROBERT INGOUF (1746–1812)

59. LA PROMENADE DU SOIR, after S. Freudeberg. Béraldi, 3.

60. LA SOIRÉE D'HIVER, after S. Freudeberg. Béraldi, 3.

61. L'Événement au Bal, after S. Freudeberg. Béraldi, 3.

FRANÇOIS JANINET (1752-1813)

62. L'Amour, after Fragonard. Béraldi, 25.
Printed in Colours.

63. La Folie, after Fragonard. Béraldi, 26.
Printed in Colours.

64. L'Aveu Difficile, after Lavreince. Béraldi, 39.
Proof before any letters.
Printed in Colours.

65. L'Indiscrétion, after Lavreince. Béraldi, 41.
Proof before any letters.
Printed in Colours.

66. Nina (Madame du Gazon), after Claude J. B. Hoin.
Proof with artists' names only.
Printed in Colours.

MADAME JOURDAN (17 -)

67. L'Amour Champêtre, after Boucher. Nagler, Vol. 6, p. 487.

NICOLAS DE LAUNAY (1739–1792)

68. Le Chiffre d'Amour, after Fragonard. Béraldi, 9.

69. Le Petit Prédicateur, after H. Fragonard. Béraldi, 14.
Proof before the dedication.

70. L'Heureuse Fécondité, after H. Fragonard. Béraldi, 15.
Proof before the dedication.

71. Dites Donc s'il vous Plait, after H. Fragonard. Béraldi, 16.
Proof before the dedication.

72. La Complaisance Maternelle, after S. Freudeberg. Béraldi, 19.
Proof with open letters and before the dedication.

73. La Consolation de l'Absence, after Lavreince. Béraldi, 24.
Proof before Lavreince's name.

74. L'Heureux Moment, after Lavreince. Béraldi, 25.
Proof before Lavreince's name.

75. Le Poëte Anacréon, after P. A. Baudouin.
Proof before the dedication.

R. DE LAUNAY (1754-1814)

76. La Reconnaissance de Fonrose, after Etienne Aubry. Béraldi, 2.

J. P. LE BAS (1707–1783)

77. La Bonne Education, after Chardin. Béraldi, 4.

PIERRE-ADRIEN LE BEAU (1748–18. .)

78. Mme. Savart, as Roxalana, after Dugoure.
Proof with the names of artists only.

LOUIS LECŒUR (about 1780)

79. Le Colin-Maillard, after Lavreince.
Printed in Colours.

B. LÉPICIÉ (1698–1755)

80. La Gouvernante, after Chardin. Béraldi, 6.

LE VACHEZ (17. .–18. .)

81. Marie Antoinette, after Mme. Lebrun. Béraldi, Vol. 2, p. 686.
Printed in Colours.

C. F. G. LEVACHEZ, fils (17. .–18. .)

82. La Danse des Chiens, after C. Vernet.
Printed in Colours.

J. C. LE VASSEUR (1734–1816)

83. La Laitière, after J. B. Greuze. Béraldi, 9.
Proof before the dedication.

CHARLES LOUIS LINGÉE (1751–)

84. L'Occupation, after S. Freudeberg. Béraldi, 1.

85. La Promenade du Matin, after S. Freudeberg. Béraldi, 1.

86. Les Confidences, after S. Freudeberg. Béraldi, 1.

JOSEPH DE LONGUEIL (1730–1792)

87. Les Dons Imprudents. Béraldi, 14.
Printed in Colours.

PIERRE MALŒUVRE (1740–1803)

88. Louise Henriette de Bourbon Conti, Duchesse de Chartres, after Nattier. Béraldi, 2.
Proof before the title.

89. Le Boudoir, after S. Freudeberg. Béraldi, 5.

L. J. MASQUELIER (1741–1811)

90. JUSQUE DANS LA MOINDRE CHOSE, after Baudoin. Béraldi, 1.
Proof before the title.

MATTES

91. AH QU'IL EST JOLI, after Vangorp.
Printed in Colours.

C. D. MELINI (1740–)

92. LES ENFANTS DU PRINCE DE TURENNE, after Drouais. Béraldi, 4.
Proof before any letters.

P. E. MOITTE (1722–1780)

93. LE CONFESSIONAL, after Baudoin. Béraldi 1.
Proof with artists' names only.

94. LE CATÉCHISME, after Baudoin. Béraldi, 1.
Proof with artists' names only.

95. REPOS DE CHASSE, after Bénard.
The central figure is said to represent Mme. du Barry.

J. M. MOREAU (1741–1814)

96. LE FESTIN ROYAL, after P. L. Moreau. Béraldi, 37.

97. Le Bal Masqué, after P. L. Moreau. Béraldi, 38.

98. Ouverture des États-Généraux à Versailles, le 5 mai, 1789. Béraldi, 39.

99. Constitution de l'Assemblée Nationale, le 17 juin, 1789. Béraldi, 40.

J. B. MORRET (17..–18..)

100. Le Café des Patriotes, after Swebach-Desfontaines. First state, before the hats on the two grenadiers on the left were changed. Béraldi, Vol. 3, p. 207.
Printed in Colours.

B. A. NICOLLET (1740–1807)

101. Sophie Lecoulteux du Molay, after Cochin. Béraldi, 8.

J. B. PATAS (17..–)

102. Le Jour, after Eisen. Béraldi, 13.

103. La Nuit, after Eisen. Béraldi, 13.

T. A. PIERRON (17..–18..)

104. L'Irrésolution, ou La Confidence, after L. Trinquesse. Béraldi, Vol. 3, p. 311.

N. PONCE (1746–1831)

105. L'Enlèvement Nocturne, after Baudoin. Béraldi, 1.

106. La Toilette, after Baudoin. Béraldi, 2.

C. A. PORPORATI (1741–1816)

107. La Petite Fille au Chien, after Greuze. Béraldi, 3.
Proof with Porporati's name only, in scratched letters in lower right margin.

B. J. F. ROGER (1770–1840)

108. Marie-Antoinette, after Roslin. Béraldi, 33.
Proof before any letters.

ANTOINE-LOUIS ROMANET (1748–)

109. Le Lever, after S. Freudeberg. Béraldi, 2.

110. Le Bain, after S. Freudeberg. Béraldi, 2.

A. DE SAINT-AUBIN (1736–1807)

111. L'Amour à l'Espagnole, after J. B. Le Prince. Béraldi, 8.

JACQUES DE SEVE (17. .–1780)

112. Les Bonnes Amies, after Mallet.
Proof before any letters.

113. La Consolation de l'Absence, after Mallet.
Proof before any letters.

J. B. SIMONET (1742–18. .)

114. Le Danger du Tête-à-tête, after Baudoin. Béraldi, 4.
Proof before any letters, and before the engraved frame.

115. La Soirée des Tuileries, after Baudoin. Béraldi, 5.
Proof before any letters.

116. Rose et Colas, after Baudoin. Béraldi, 6.
Proof before the dedication.

J. B. TILLIARD (1740–1812)

117. Melle. Allard et Dauberval, after Carmontelle. Béraldi, Vol. 3, p. 596.

C. M. VARIN (1745–1805)

118. Le Concert Agréable, after Lavreince. Béraldi, Vol. 3, p. 611.
Proof with artists' names only.

GÉRAUD VIDAL (1742–1801)

119. La Soubrette Confidente, after Lavreince. Béraldi, 2.
Proof before any letters.

120. La Marchande à la Toilette, after Lavreince. Béraldi, 2.

121. La Leçon Interrompue, after Lavreince. Béraldi, 3.
Printed in Colours.

122. Le Déjeuner Anglais, after Lavreince. Béraldi, 3.
Printed in Colours.

123. Les Jeunes Sœurs, after Fragonard. Béraldi, 8.
Proof before any letters.

NICOLAS-JOSEPH VOYEZ (1742–1805)

124. La Toilette, after S. Freudeberg. Béraldi, 3.

125. La Visite Inattendue, after S. Freudeberg. Béraldi, 3.

Catalogue of about 130 Selected French Almanacs from a Complete Collection (1694--1883) Illustrative of French Binding during this period.

Exhibited at

The Grolier Club

December 7 to December 23

1905

THE DE VINNE PRESS

INTRODUCTION

It is unnecessary to give here a history of French bookbinding. There are, however, no exhaustive handbooks on the subject. The best is probably Ernest Thoinan's "Les relieurs français (1500–1800): biographie critique et anecdotique," Paris, 1893. E. Fournier's "L'art de la reliure en France," Paris, 1888, may also be consulted, and Léon Gruel's "Manuel historique et bibliographique de l'amateur des reliures," Paris, 1887. Of considerable importance is the "Nouvel armorial du bibliophile," by J. Guigard, Paris, 1890 (2 vols., impl. 8vo). Consequently a brief reference to the whole subject must be attempted.

We hear of Clovis Eve, Dubuisson, Padeloup, Derome, etc., without realizing fully that binding as an old-fashioned trade was regularly practised by whole families over a considerable period. Thus E. Fournier and even Guigard seem to have got a little mixed up over the Eve family. As a matter of fact, Nicholas Eve as a

binder is practically a *quantité négligeable*, and Clovis Eve's successor the same; the bindings issuing from this family's house being really nearly all the work of, or under the supervision of, Clovis Eve himself (*circa* 1570–1634). Pigorreau (about 1615 onward) was chiefly employed as masterworker in the *dorure* of Eve's bindings. Thence forward or soon after the two crafts became practically one. But all this is full early for an introduction to the binders of the XVIII century. It is mentioned chiefly as an illustration of the same difficulty which covers the appreciation of the work of the Derome family, who flourished from 1626 to 1788; while but two of the family—Louis Derome (1662–1720),* known as Derome vieux, and Nicholas Denis Derome (1731–1788), known as Derome jeune—stand out as first-class binders, although many of the other members of the family earned their living during this long period in the same trade. This is also the case with the Dubuissons, where René Dubuisson overlapped the more famous Pierre Paul Dubuisson, court binder till 1762, when his widow must have disposed of his many "plaques," which reappear till 1787 or even 1790, so that either René employed the same methods or bought or inherited the plates (he worked till 1776, or later), unless they went to the Lafertés

* Began binding about 1698.

père et fils, who also worked till 1790. The latter seems to me the more likely, as I find the plaques as late as 1790.

Vérard and P. Le Noir (1475 onward) combined the trades of publishers and bookbinders.

But few of the earliest binders' names have descended to us, though from 1495 to 1500 a few are known as having bound for the Duc d'Orléans, viz., Guillaume Deschamps, J. Richier, and Simon Accard de Chauny. Grolier's books are said to have been all bound by nameless binders from Italy, probably of Greek origin. De Thou (1573–1617) does not give us any idea of the names of his workmen, though Eve no doubt bound some of his many volumes.

Le Gascon began in 1622, and was at his best in 1641. Mr. Pichon thinks he may have bound for the second J. A. de Thou. Le Gascon's authentic bindings are said to be recognizable by "des fils d'argent et de soie alternés à la tranchefile" (headband). Le Gascon was one of the first to use a doublure of leather. Contemporaries of Le Gascon were L. Petit and Saulnier; also the lesser lights Eudes, Talon, Moret, Du Breuil, Hugues d'Aumale, Galliard, Filon, Guenon, Cramoisy.

A good many volumes attributed to Le Gascon are said, however, to be the work of F. Badier

around the date of 1645; and he is responsible for the chief examples of the beautiful *pointillé* style.

Macé Ruette (16— to 1644), who, according to La Caille, invented marbled paper for doublures, worked for Henri IV (1635–1644). Louis XIII (1601–1643) employed Clovis Eve first, and then Antoine Ruette, who succeeded his father and was royal binder during the reigns of Louis XIII and XIV. He executed much work in the nature of binding *livres d'heures*, on some of which his name is to be found. He was succeeded by Boyet (1695–1710), who was followed by Dubois (1722 and before), who was succeeded by Padeloup (1740) as royal binder. Padeloup's name ("Padeloup relieur du roy, place de la Sorbonne à Paris,") is said to be found in some books of Marie Leczinska and of the Dauphin.

Padeloup and the elder Derome were contemporaries. E. Fournier, comparing Derome and Padeloup, says: "Padeloup was an artist to whom one had to give free rein; Derome was the workman who awaited your commands, executed your order, and did it well."

"Les armoiries qui décorent souvent les plats des reliures dues à Boyet, Du Seuil, Padeloup, en font aussi des objets d'art. Leur principal relief est pourtant la simplicité. Ces relieurs

étaient des artistes qui possèdent, de nos jours, une considération méritée, et dont les reliures obtiennent souvent le prix d'une toile de maître, mais qui ne jouissaient pas du même crédit du vivant de ceux qui les ont faites." ("Connaissances nécessaires à un bibliophile," Vol. IV, p. 139, by Ed. Rouveyre, Paris, 1899.)

Padeloup vieux and Padeloup jeune are also said to have signed numerous bindings. Padeloup employed the Dubuissons, whose immense variety of "plaque" bindings were much in vogue, and who succeeded him as court binders. P. P. Dubuisson died in 1762, and P. A. Laferté was appointed in his stead. He was followed in 1769 by his son, and he again was followed by P. Vente (1722–1792), whose work is said to be mediocre.

There were many other binders in the Louis XV period. Oudan, Michon, Bernache, D. Nyon, and M. Maugras are all said to have been good binders. Douceur and Biziaux bound for the Pompadour. E. Levasseur (about 1690) is said by La Caille ("Histoire de l'imprimerie") to have been the best binder of his day, but he could not make the *dos brisé** properly, so that this praise is too high.

**Dos brisé* is equivalent to a deep opening, so that the book opens perfectly. This art has been lost and found again many times since binding began.

Duseuil (1705) we have not mentioned. He is reported by some to have been not exactly a professional bookbinder, but a priest, and used his spare time to follow this extra profession. He bound many volumes for the famous Loménie de Brienne library, and, according to E. Fournier, his name is to be found in some of the books; whereas Thoinan declares twice over that no authentic binding of Duseuil is known. Others say Duseuil was not an abbé at all, and others again think there were *two* Duseuils — one a professional who married into the Padeloup family, and the other an abbé. Duseuil, Boyer (there were Boyets and Boyers), Padeloup, and Anguerrand, all bound for the Abbé Rothelin. Derome had also as contemporaries Bradel, Ducastin, Du Planil, and many others.

Turning to the beginning of the XIX century, which does not seem so far away, we have Bozerian aîné, a very mediocre binder, and Courteval (1810). Bozerian jeune, the brother of the elder Bozerian, was a better workman. Thouvenin, however, may be said to have revived the art, and improved as he worked, but he died young in 1834 — hardly forty years old. He was succeeded by Bauzonnet, by Trautz (his son-in-law), by Capé and Duru (both excellent workmen), Simier, Ottmann, and Niedrée, Koelher and Gonel, Petit and David, Lenegre and the rest to modern times.

Duru did splendid work, though book and binding are often not in sympathy, and, with Bedford in England, may be regarded as doing the best work of the middle of the XIX century.

ONE HUNDRED AND TWENTY-NINE VOLUMES SELECTED FROM A COLLECTION OF 185 VOLUMES, FROM 1694 TO 1883, OF THE ROYAL, IMPERIAL, AND NATIONAL FRENCH ALMANAC OR CALENDAR.

SEVERAL of the armorial bearings have not, so far, been identified. Suffice it to say that this collection of, altogether, 185 pieces is the result of twenty-five years' unremitting labor of love of an amateur who was not content with "veau fauve" when he could replace this with a copy in morocco. A very few of the important personages of the period 1694–1883 are not represented, notably Marie Antoinette. An almanac with her arms is $800 bid, none offered. To replace such a volume we exhibit here her arms on a volume in calf (*triste lumen* and pathetic apposition!) of a thirty-four-volume collection of "Contes de fées."* A personal copy of the great

* "La bibliothèque de Trianon, saisie et mise sous le séquestre en 1793, avait été attribuée tout entière à la bibliothèque municipale de Versailles, où elle se trouve encore aujourd'hui, à l'exception de quelques volumes,

Napoleon is also missing, although the imperial eagle frequently appears. To sum up, the collection consists of four volumes for 1694–1696–1697–1698, and 181 from 1700–1883. No less than 140 of these volumes are in red morocco, of which about 100 have armorial devices on interesting bindings by some of the masters of the art in France during this period. Many of them are elaborately tooled. For the entire XVIII century there are only ten volumes not in morocco.

It should further be borne in mind that the collection, apart from the choice coverings of the volumes, abounds in historic interest; is, in fact, indispensable to the historical student, embodying much that cannot be obtained elsewhere, and which is official as appertaining to the deeply interesting history of "La France" over this long period, — matter that cannot be consulted as a whole except in the best public libraries, and it is doubtful if many have a complete set, so full of vicissitudes was the period embraced by this pub-

qui ont été compris, par négligence ou par erreur, dans les ventes de livres inutiles faites en 1825 et en 1832 par ordre de la mairie.

"C'est là ce qui explique l'extréme rareté des livres aux armes de Marie-Antoinette, dans le commerce et chez les amateurs." ("Connaissances nécessaires à un bibliophile." Ed. Rouveyre. Paris. Vol. VI, pp. 57, 58. 5th edition.)

lication,— first Royal, then National, then Imperial, then Royal-Imperial and Imperial-National, and finally plain Republican — much of the glory gone, and all the glory of the binding.

No *particulier* was content in the XVIII century with anything less than a handsome binding even on such a book as a much-thumbed court almanac and calendar. After we pass this period, a great change will be seen, lasting throughout the XIX century, notwithstanding the existence of good binders, such as Thouvenin, in the early part of the century, and Duru in the middle of it.

CATALOGUE

CATALOGUE

1 White vellum. 1694. Gilt border and arms in centre of Louis XIV.

Bound by A. Ruette (?).

2 White vellum. 1696. Gilt panels and corner fleur-de-lis.

3 White vellum. 1697. Rare volume of the Almanac.

4 White vellum. 1698. Delicate gilt border and small arms in centre of Louis XIV.

Bound by Boyet (?).

5 White vellum. 1703. Gilt panels; central device, front and back, "Dieu soit loué à jamais."

6 White vellum. 1705. Arms of Colbert. Front and back.

Bound by Boyet (?).

7 White vellum. 1706. Arms of de la Tremouille — Créqui, front and back. "Il s'agit de: Charles Belgique Hollande de la Tremouille, duc

de Thouars, premier gentilhomme de la chambre du roi, né en 1655, mort en 1709, et de: Madeleine de Créquy, fille du duc de Créquy, aussi premier gentilhomme de la chambre du roi."

8 Red morocco. 1707. Small arms of Louis XIV.

9 Red morocco. 1709. Arms of the Duchess of Orleans (Charlotte Elizabeth of Bavaria). Covered with gold fleurs-de-lis back and front. Gold borders and monograms in corners.

Bound by Boyet (?).

10 White vellum. 1710. Year in centre.

11 Red morocco. 1713. Small arms of Louis XIV.

12 Red morocco. 1715. Arms of Louis XIV, large.

13 White vellum. 1716. Arms of the Duc de Maine.

14 White vellum. 1718. Arms of the Duc de Maine.

15 Red morocco. 1719. Arms of Louis XV, gold border.

Bound by Dubois (?).

16 Red morocco. 1720. Arms of Louis XV., gold border and fleurs-de-lis in corners.

17 Red morocco. 1721. Arms of Louis XV, gold border and fleurs-de-lis.

18 Red morocco. 1723. Arms of Cardinal de Noailles, Archbishop of Paris.

19 Red morocco. 1724. Arms of Le Bos du Plessis, Conseiller au Parlement, fine border.
Bound by Dubois (?).

20 Red morocco. 1725. Arms of the Talleyrand-Périgord family.

21 Red morocco. 1726. Arms of the Cardinal de Beauvau. Latin cross and dove in corners.

22 Red morocco. 1727. Arms unidentified.

23 Red morocco. 1729. Gold border. Arms unidentified. First occurrence of Larcher's label, "À la teste noire," etc.
Bound by Dubois (?).

24 Red morocco. 1730. Gold borders.
Bound by Dubois (?).

25 Red morocco. 1731. Fine border of Dolphins.
Bound by Duseuil (?).

26 Red morocco. 1733. Arms of Gondrin de Pardaillan, Duc d'Antin, with border.

27 Red morocco. 1734. Arms of Louis de Bourbon-Condé, Comte de Clermont.

28 Red morocco. 1735. Gold border with crown. Arms unidentified.

Bound by Dubois (?).

29 Red morocco. 1736. Arms of Malon de Bercy. Gold border.

30 Red morocco. 1737. Arms of d'Aguesseau.

31 Red morocco. 1739. Arms of Malon de Bercy. Gold border.

32 Red morocco. 1740. Arms of Guébriant. Gold border.

33 Red morocco. 1742. Gold border.

34 Red morocco. 1743. Gold border.

35 Red morocco. 1744. Arms of Louis de Bourbon-Condé, Comte de Clermont. Gold border.

36 Red morocco. 1745. Arms of Thiroux de Gerseuil, Conseiller à la Cour des Aides. Gold border.

37 Red morocco. 1746. Arms of President des Brosses. Elaborate border.

Bound by Padeloup (?).

38 Red morocco. 1747. Arms of President des Brosses.

Bound by Dubuisson.

39 Red morocco. 1748. Arms of Mademoiselle de Blois, widow of the Regent.

40 Red morocco. 1749. Arms of President des Brosses.

Bound by Dubuisson.

41 Red morocco. 1750. Arms of President des Brosses.

Bound by Dubuisson.

42 Green morocco. 1751. Arms unidentified.

From the sale of General Melenet. Bound by Dubuisson.

43 Red morocco. 1752. Arms unidentified.

Bound by Dubuisson.

44 Red morocco. 1753. Arms of President des Brosses.

Bound by Dubuisson.

45 Red morocco. 1754. Arms of Comte de Gayffier. Gold border.

Bound by Derome, jeune (?).

46 Red morocco. 1755. Arms of Duc de Penthièvre, natural son of Louis XIV.

Bound by Dubuisson.

47 Red morocco. 1756. Arms of Jean de Boullongne. Gold border.

Bound by Derome (?).

48 Red morocco. 1757. Arms of Le Pelletier St. Fargeau.

49 Red morocco. 1758. Arms of the Comte d'Eu. Gold border.

Bound by Douceur (?).

50 Red morocco. 1759. Arms unidentified (Duport-Dutertre, 1754–1798 (?)).

Bound by Douceur (?).

51 Red morocco. 1760. Arms of Bouvard de Fourqueux, Procureur-général.

52 Red morocco. 1761. Arms of Pupil des Sablous. Gold border.

Bound by Derome, jeune (?). Padeloup (?). Douceur (?).

53 Red morocco. 1762.

Binding of Dubuisson (year of his death, i.e., Pierre Paul Dubuisson).

54 Red morocco. 1763. Arms of F. de Bournouville (?).

55 Red morocco. 1764. Arms of the Marquise de Pompadour, in mosaic.

From the famous Baron Pichon's sale. Bound by Douceur.

56 Red morocco. 1765. Arms of the Duc de Noailles.

A Dubuisson binding, probably by Laferté, vieux, or René Dubuisson.

57 Red morocco. 1766. Arms of F. de Bournouville.

Bound by Derome, jeune (?).

58 Red morocco. 1767. Arms of F. de Bournouville (differing from 1766).

59 Red morocco. 1768. Arms of Joly de Fleury (later Minister of Finance under Louis XVI).

A Dubuisson binding, probably by Laferté, vieux, or René Dubuisson.

59A Red morocco. 1768. Very fresh copy, hexagon tooling and petits fers by Padeloup. Back gauffred with feather pattern.

60 Red morocco. 1769. Arms of Louis XV. Elaborate border.

Bound by Derome, jeune.

N. B. *In these two volumes one sees side by side the work of Padeloup and Derome.*

61 Red morocco. 1770. Arms unidentified.

A Dubuisson binding, probably by Laferté, jeune, or René Dubuisson.

62 Red morocco. 1771. Arms unidentified.

63 Red morocco. 1772. Arms of Louis XVI as Dauphin.

A Dubuisson binding, probably by Laferté, jeune, or René Dubuisson.

64 Red morocco. 1773. Arms of Chancelier Maupeau.

Bound by Derome, jeune.

65 Red morocco. 1774. Arms of LeDoux, celebrated architect.

Rare number of the Almanac. See MS. note *in re* M. Demirlavand, p. 553. Bound by Derome.

66 Red morocco. 1775. Arms (in mosaic) of M. de Beaumont.

Dubuisson style of binding, probably by Laferté, jeune, or René Dubuisson.

67 Red morocco. 1776. Arms of Le Doux.

Probably one of René Dubuisson's last bindings. He was 90 years old in 1776, and we do not hear of him again.

68 Red morocco. 1777. Arms unidentified.

Bound by Biziaux (?). Vente (?).

69 Red morocco. 1778. Arms of the Comte de Vergennes. Border.

Bound by P. Vente (?).

70 Red morocco. 1779. Arms of Chancelier Hue de Miromesnil (mosaic).

71 Red morocco. 1780. Arms of Ch. de Rohan, Prince de Soubise. Gold border.

Bound by Vente (?).

72 Red morocco. 1781. Arms of Chancelier Hue de Miromesnil.

73 Red morocco. 1782. Arms of the Empress Marie Thérèse (mother of Marie Antoinette).

74 Red morocco. 1783. Arms (mosaic) of J. de Lamothe de Bauzelle, Captain of the Regiment of Vivarais.

Bound by Vente (?).

75 Red morocco. 1784. Arms of De Mauroy, Governor of Champagne.

Posthumous Dubuisson binding. Laferté, jeune (?).

76 Red morocco. 1785. Arms of Rosset de Fleury.

77 Red morocco. 1786. Arms unidentified.

77A Calf. Arms of Marie Antoinette on a volume of "Contes de fées" of 1786. No Almanac has been obtainable with her arms on it.

78 Red morocco. 1787. Arms of M. de Mauroy.
Posthumous Dubuisson binding. Laferté, jeune (?). Worked till 1790.

79 Red morocco. 1788. Arms of Duc du Chatelet. Gold border.
Bound by Vente (?).

80 Red morocco. 1789. Arms of Madame Adelaide, daughter of Louis XV.
MS. note inside, showing that this was a present from Madame Adelaide to "M. Antoine, maréchal des logis du roi," and that the gift was of yearly occurrence.

81 Red morocco. 1790. Arms unidentified. Exceptional plaque binding, large herons at corners.
Last effort of Laferté, jeune (?).

82 Red morocco. 1791. Arms of François Joachim Depierres de Bernis, Cardinal and Secretary of State, 1715–1794.

83 Red morocco. 1792. Arms of Comte de Provence, later Louis XVIII.

84 Red morocco. 1793 [An 2]. Abrupt change to Revolutionary ornaments. [Beneath the central shield are sometimes found coats of arms overlaid at this period.]

85 Red morocco. An 2. (1794.) Ministre de la Justice.

86 Red morocco. 22 Sept., 1794/5 [An 3]. Gold borders.

Bound by Bradel-Derome.

PERIOD OF UNREST AND DECADENCE.

87 Calf. An 5. (1797/8). Emblems on back.

88 Red morocco. An 7. (1799-1800.) Emblems on back.

89 Red morocco. An 11. (1802/3.) Back ornamented.

90 Red morocco. An 12. (1804/5.) Back ornamented.

91 Red morocco. An 13. (1805/6.) Impl. Eagle on back.

92 Red morocco. 1806. Impl. Eagle and cross on back.

93 Red morocco. 1807. Impl. Eagle and cross on back.

94 Red morocco. 1808. Impl. Eagle and cross on back. Monogram H. S. on front.

95 Red morocco. 1809. Gold border. Arms of de Fontanes, president of the Corps Législatif.

96 Red morocco. 1810. Impl. Eagle (crowned) on back.

97 Red morocco. 1811. Back decorated. Impl. Eagle crowned. Large initials. A. D. B. P. L. R.

98 Red morocco. 1812. Painted arms. Back decorated, eagle crowned.

99 Red morocco. 1813. Back decorated with Impl. Eagle (crowned) and large bee. On front initials L. B. surmounted by crown with plume of thistle shape.

100 Red morocco. 1814/15. Monogram (crowned) of Louis XVIII on back. Lace border. Corner fleur-de-lis.

To this volume is added the extremely rare supplement, published by Napoleon during the 100 days.

101 Red morocco. 1817. Filigree border. Copy of the "Chambre des Pairs." Back ornamented with fleur-de-lis.

102 Red morocco. 1819. Vine border and fleur-de-lis corners. Crowned monogram of Louis XVIII on decorated back.

103 Red morocco. 1820. Fleur-de-lis border. Arms of Louis XVIII on front, fourfold crowned monogram on back.

104 Green morocco. 1821. Grape-vine border. Pink silk doublure. Arms of the Duchesse d'Angoulême, daughter of Louis XVI.

105 Red morocco. 1824. Arms (unidentified) with initial S in centre (over D effaced).

106 Green morocco. 1825. Fleur-de-lis border. Arms of the Duchesse d'Angoulême as Dauphine.

107 Red morocco. 1829. Border and corner fleur-de-lis. Green silk doublure. Arms of the Duc d'Orléans (later Louis Philippe).

108 Red morocco. 1830. Grape-vine border and corner fleur-de-lis. Arms unidentified.

109 Red morocco. 1831. Filigree border crossed at corners. Centre ornament, crown over initials A. D.

110 Red morocco. 1832. Shell or fan border. Back decorated, alternating plain and gold.

111 Red morocco. 1833. Filigree panel border and ornate corners. Initials (crowned) of Marie Amélie, Queen Consort of Louis Philippe.

112 Red morocco. 1834. Filigree border crossed at corners. Back decorated.

113 Red morocco. 1835. Same border as 1834. Centre ornament crown surmounting letter P. Back decorated, but differently.

114 Red morocco. 1836. Two-, six-, and threefold panel. Corner ornaments. Watered silk doublure. Crowned initials of Duc de Nemours, son of Louis Philippe.

115 Red morocco. 1837. Same border as 1834–1835.

116 Red morocco. 1838. Fine corner ornaments. White watered silk doublure. Crowned initials of Duc de Nemours.

117 Red morocco. 1839. Borders, back decorated.

118 Red morocco. 1840. Borders, back decorated.

119 Red morocco. 1842. Very tasteful ornamentation.

Bound by Simier (?).

120 Red morocco. 1843. Very delicate ornamentation. Centre crown surmounting initials N.O. White watered silk doublure.

Bound by Simier (?).

121 Red morocco. 1844. Ornamentation of very fine design. Initial M.

Bound by Ottmann or Simier (?).

122 Green morocco. 1845. Ornamentation of equally fine design. Inital M.

Bound by Ottmann or Simier (?).

The rubbings are here exhibited side by side with volumes for 1848 *and* 1845, *to show how fine tools and design are wasted on poor leather. The same applies to the volumes for* 1842–3.

123 Red morocco. 1846. Ornamentation of the ingrain style of Duru. Royal crown surmounting letter P. Probably *not* Louis Philippe.

All these bindings, 1795–1846, *show the uselessness of pure designs and fine irons when applied to poor leather. The decoration is first-class in many cases. The leather mostly very poor.*

124 Red morocco. 1854. Crowned initial of Princesse Mathilde.

Lacuna, 1855–1877, *showing renewed decadence of binding following the period of Duru. All the volumes in the collection are in cloth.*

125 Red morocco. 1858. Ornamented front with large initial D in centre.

Beginning of the revival of binding which has continued to the present day.

126 Red morocco. 1877. Gold border, crowned bâtons of Marshal MacMahon.

127 Red morocco. 1881. Ornate border (same as 1877). Real crushed morocco. President Grévy's copy.

Bound by Canapé-Belz (?).

CATALOGUE

OF AN

EXHIBITION COMMEMORATING

THE

TWO HUNDRETH ANNIVERSARY

OF THE BIRTH OF

BENJAMIN FRANKLIN

AT THE GROLIER CLUB

OF THE CITY OF NEW YORK

JANUARY, 1906

THE DE VINNE PRESS

Benjamin Franklin was born at Boston on the 17th of January, 1706. It is specially fitting that a Club devoted to the study and appreciation of the products of the printing-press should honor the two hundredth anniversary of the birth of so famous a printer, scientist and statesman. In gathering the materials for this commemorative exhibition an effort has been made to give attention to these phases of his public life. A selection from the engraved portraits, several of which were published during Franklin's life, a few paintings, and most important the pastel drawn from life by Duplessis, show the man. Enough books are shown to display the printed work, and the great variety of editions of the Autobiography and works. The original letters to Collinson explain Franklin's early experiments, the manuscript of the Autobiography brings us close to the man. The contemporary medallions of Nini and Wedgwood indicate the high esteem in which he was held.

PORTRAITS

AFTER CARMONTELLE (1717-1806)

1 Benjamin Franklin.
Full bust, to left, in circle above base in rectangle.
Eng. by E. Gosselin. *Line*

2 On l'a vu désarmer les Tirans et les Dieux.
Full length, to left, seated, rectangle.
Eng. by F. D. Née. *Line*
a. Before all letters, and buttons on edge of coat.
b. Same as *a*, buttons added.
c. Name of engraver erased.

3 B. Franklin.
Full length, to right, seated, rectangle.
Eng. by Senn. *Stipple*

4 BENJAMIN FRANKLIN, LL.D.
Full length, to right, seated, rectangle.
Pub. (Phila., 1818.) *Stipple*

5 BENJAMIN FRANKLIN, LL.D.
Bust, to right, head slightly to left. Vignette.
Eng. by Bock. *Line*
a. With border lines added.

6 BENJAMIN FRANKLIN, LL.D.
Bust, to right, head to left. Oval, above view.
Eng. by J. Chapman. *Stipple*
Printed in colors.

7 BENJAMIN FRANKLIN.
Half length, seated, to left, head to right. Vignette, one of five portraits on same plate.
Pub. by James Cundee, 1811. *Stipple*

8 BENJ'N FRANKLIN, LL.D.
Half length, seated, to right, head to left, vignette.
Pub. by William Dalton, 1822. *Stipple*
a. Without publication line.

9 B. Franklin of Philadelphia, LL.D., F.R.S.
Three-quarter length, seated, to right, head to left, rectangle.
Eng. by E. Fisher. *Mezzotint*
a. Before all letters.

10 Benja. Franklin.
Half length, seated, to right, head to left, rectangle.
Eng. by S. Freeman. *Stipple*
a. Publication line reëngraved without address.

11 B. Franklin of Philadelphia, LL.D., F.R.S.
Half length, seated, to right, head to left, rectangle.
Eng. by W. Haines, 1804. *Stipple*

12 Benjamin Franklin, LL.D.
Nearly half length, seated, to right, head to left, rectangle.
Eng. by W. Haines. *Stipple*

13 Benjamin Franklin, LL.D. & F.R.S.
Bust, head to left, oval.
Eng. by Jno. Lodge. *Line*

14 Il a ravi le Feu des Cieux.
Three-quarter length, seated, to right, head to left, rectangle.
Eng. by F. N. Martinet. *Line*
a. Verses reëngraved in single column.
b. Address added at bottom and No. 201 at top.

15 Benjamin Franklin, LL.D.
Nearly full length, seated, to left, head to right. From "An Impartial History," 1780. Rectangle. *Line*
a. Before page number, background and part of seat of chair.
b. Before background.

16 B. Franklin.
Full length, seated, to right, head to left, vignette.
Eng. by J. Romney. *Line*

17 Benjamin Franklin, LL.D.
Nearly half length, seated, to right, head to left, rectangle.
Eng. by S. Topham. *Line*

18 B. Franklin of Philadelphia, LL.D., F.R.S.
Nearly full length, seated, to right, head to left, rectangle.

Eng. by C. Turner. *Mezzotint*

a. Before all letters.

b. Title changed to facsimile signature and last line erased.

19 Dr. Franklin.

Nearly full length, seated, to right, head to left, rectangle.

Eng. by (Walker). *Line*

20 ——

Bust, head to left. Circular.

The "Watchcase portrait." *Mezzotint*

AFTER COCHIN

21 Dr. Franklin.

Bust, to right. Vignette without background. Similar to No. 56.

Eng. by H. Brocas. *Stipple*

22 Frænklin.

Bust, to right. Oval.

Eng. by Bœhrenstecher. *Line*

23 Benjamin Franklin.

Bust, to left. Oval in rectangle. Title on tablet.

Pub. by Bance. *Stipple*

24 Dr. Benjamin Franklin.
Bust, to left. Oval, with garland and ribbon above.
Eng. by J. Bannerman. *Line*

25 Dr. Benjamin Franklin.
Bust, to left. Oval, with garland and ribbon above.
Eng. by J. Bannerman. *Stipple*

26 Franklin.
Bust, to left. Vignette. One of twelve similar portraits on same plate.
Eng. by P. Bellefonds. *Line*

27 Dr. Franklin.
Bust, to left. Vignette. One of five similar portraits on same plate.
Eng. by D. Berger, 1783. *Line*

28 Franklin.
Bust, to right. Oval in rectangle. Title on tablet.
Pub. by Berny. *Stipple*

29 Benj. Franklin.
Bust, to right. Octagonal.
Eng. by F. Bolt, 1822. *Stipple*

30 Dr. Franklin.
Bust, to right. Oval over vignette.
Eng. by J. Brown. *Line*

31 Benjamin Franklin.
Bust, to left. Oval in rectangle. Title on tablet.
Eng. by L. A. Claessens. *Stipple*
a. Before all letters.
b. "Proefdruk."

32 Dr. Benj'n Franklin.
Nearly half length, seated, to right, Rectangle.
Pub. by W. Cole. *Line and Stipple*
a. Before all letters.

33 Benjamin Franklin, LL.D., F.R.S.
Bust, to left. Oval in rectangle. Title on tablet.
Eng. by T. Cook. *Line*
a. With title only.

34 Franklin.
Full bust, to right. Rectangle. Title on tablet.
Eng. by G. Cooke. *Line*

35 D. Benjamin Franklin.
Full bust, to right. Oval in rectangle. Title on tablet.
Eng. by I. C. G. Fritzsch, 1778. *Line*

36 D. Benjamin Fränklin.
Full bust, to right. Oval in rectangle. Title on tablet.
Eng. by I. C. G. Fritzsch, 1778. *Line*

37 Dr. Beniamin Franklin.
Full bust, to right. Oval in rectangle. Title on tablet.
Eng. by (H. I. Tyroff). *Line*

38 ——
Bust, to right. Oval.
Eng. by S. H. Gimber. *Aquatint.*
a. Before all letters.

39 B. Franklin.
Bust, to right. Oval, with ring and ribbon above.
Eng. by C. Glassbach. *Line*

40 D. Benjamin Franklin.
Bust, to left. Oval in rectangle. Title on tablet.
Eng. by I. E. Haid, 1780. *Mezzotint*

41 D. Benjamin Franklin.
Bust, to left. Oval in rectangle. Title on tablet.
Eng. by I. E. Haid, 1780. *Mezzotint*

42 D. Benjamin Franklin.
Bust, to left. Oval in rectangle. Title on tablet.
Eng. by I. E. Haid, 1780. *Mezzotint*

43 Benjamin Franklin, LL.D., F.R.S.
Bust, to right. Oval.
Eng. by W. Harrison, Junr. *Line*

44 Beniamen Frængklin.
Nearly half length, to left. Left hand holding letter sheet. Oval in rectangle.
Pub. by Thom Hart. *Mezzotint*
a. Title altered to D. Beniamin Frænck-lin.

45 Dr. Franklin.
Bust, to left. Oval.
Pub. by W. Humphreys. *Mezzotint*

46 ——
Bust, to right. Right hand holding pen; left, spectacles. Oval in rectangle.
Eng. by I. Jehner. *Mezzotint*

47 Benjamin Franklin.
Bust, to left, in oval, with ring and ribbon above, in rectangle. Title on tablet.
Eng. by Le Beau. *Line*

48 B. Francklin.
Bust, to left. At right of group of three, in circle.
Pub. by Blin. *Stipple*

49 Franklin.
Bust, to right. At left of group of three, in circle. *Stipple*

50 B. Francklin.
Bust, to left. At right of group of three in circle.
Pub. by Dumarais. *Stipple*

51 Doctor Franklin.
Bust, to left. Vignette, at top of sheet bearing rebus "The Art of Making Money Plenty."
Pub. by P. Maverick, 1817. *Stipple*
a. Publisher changed to "A. Lay."

52 Dr. Benjamin Franklin.
Bust, to left. Oval, with garland and ribbon above.
Eng. by P. R. Maverick.
Line and Stipple

53 ——
Bust, to right. Vignette, a composition symbolical of commerce, above pedestal. A business card of Rankin & Fowle. A copy of Nº 79.
Eng. by P. Maverick, Durand & Co.
Line

54 Francklin.
Bust, to right. Circle in rectangle. Title on tablet. One of twelve similar portraits on same plate. *Line*
(Not perfect.)

55 Dr. Franklin.
Bust, to left. Oval, with garland and ribbon above. Below is rebus "The Art of Making Money Plenty," printed from separate plate.
Eng. by Neele. *Stipple*

56 Benjamin Franklin.
Bust, to right. Oval in rectangle.
Eng. by I. S. Negges. *Mezzotint*

57 Dr. Franklin.
Bust, to left. Vignette.
Eng. by Jas. Newton. *Stipple*

58 Dr. Franklin
Bust, to right. Vignette.
Eng. by J. Norman. *Stipple*

59 Benja. Franklin.
Bust, to right. Oval in rectangle.
Eng. by J. A. O'Neil. *Mezzotint.*
a. Before title.

60 Franklin.
Bust, to right. Rectangle.
Eng. at "Pendleton Establishment." *Line*
a. Engraver's line erased.

61 Benjamin Franklin.
Bust, to left. Oval.
Eng. by Pollard. *Line*
a. All lettering except title erased.

62 ——
Bust, to right.
Etched by Jacques Reich. *Line*

63 Dr. B. Franklin.
Nearly half length, to right. Vignette on title-page.
Pub. by T. Richardson & Son. *Stipple*

64 Benj. Franklin.
Bust, to right. Oval.
Eng. by A. H. Ritchie. *Line*
a. Before all letters, and border.
b. Border erased.

65 Benjamin Franklin, LL.D., F.R.S.
Head, to right. Vignette.
Eng. by Roberts. *Line*

66 Franklin.
Bust, to right. Oval, on column with other similar portraits of "Louis Seize" and "Waginston."
Eng. by L. Roger. *Aquatint*

67 Benjamin Franklin, LL.D., F.R.S.
Full bust, to left. Rectangle.
Eng. by Romney. *Stipple*

68 Benjamin Franklin.
Three-quarter length, seated, to left. Rectangle.
Eng. by L. Rugendas. *Mezzotint*

69 BENJAMIN FRANKLIN.
Bust, to left. Circular.
Eng. by C. Ruotte. *Stipple*

70 BENJAMIN FRANKLIN.
Bust, to right. Oval in rectangle. Title on tablet.
Eng. by A. de St. Aubin. *Line*
a. Etched state.
b. Proof before final work.
c. Engraver's line added below rectangle.

71 BENIANINO FRANKIN.
Full length, seated, to right. Rectangle.
Eng. by G. A. Sasso. *Stipple*
a. Title altered to "Francklin."

72 FRANKLIN.
Bust, to right. Vignette in rectangle.
Eng. by Scoles. *Outline*

73 DR. FRANKLIN.
Bust, to right. Circular. Palm branch at left, olive branch at right. Vignette on title-page.
Eng. by C. Schule, 1788. *Line*

74 Dr. Franklin.
Bust, to right. Vignette in rectangle.
Pub. by G. Smeeton, 1812. *Line*

75 Benjamin Franklin.
Bust, to left. Oval.
Eng. by C. T. Sprinck, 1796. *Stipple*

76 Benjamin Franklin.
Bust, to right. Framed rectangle.
Eng. by B. Tanner. *Line and Stipple*

77 Dr. Benjamin Franklin.
Bust, to right. Oval.
Eng. by A. Vazqz. *Line*

78 ——
Bust, to right. Circular. On large plate.
Pub. by J. Wallis, 1805. *Line*

79 Benjamin Franklin.
Bust, to right. Oval in rectangle. Title on tablet.
Eng. by C. Westermeyer. *Line*

80 Dr. Franklin.
Bust, to left. Oval.
Pub. by Whitworth & Yates, Feb., 1784. *Mezzotint*

81 Dr. Franklin.
Bust, to left. Vignette.
Pub. by Whitworth & Yates, Nov., 1784. *Stipple*

82 Benjamin Franklin.
Three-quarter length, to right. Right hand holding paper. Rectangle.
Pub. by J. M. Will. *Mezzotint*

83 Benjamin Franklin.
Three-quarter length, to right. Left hand holding paper.
Pub. by J. M. Will. *Mezzotint*

84 ——
Bust, to right. In centre of composition symbolical of commerce, above pedestal bearing business card.
Eng. by Young & Delleker. *Line*

85 Franklin.
Bust, to right. Vignette in rectangle. Title on tablet.
Eng. by F. Zuliani. *Outline*

86 Franklin.
Bust, to right. Without background. Within rectangle. Title on tablet.
Eng. by A. Zürcher. *Outline*

87 BENJAMIN FRANKLIN.
Bust, to right. Oval in rectangle. Title on base. *Line*

88 BENJAMIN FRANKLIN.
Bust, to left, in clouds. Circular. *Stipple*

89 BENJAMIN FRANKLIN.
Bust, to left. Oval in rectangle, marbled background. Title on tablet. *Line*

90 BENJAMIN FRANKLIN.
Bust, to left. Oval in rectangle. Title on tablet. *Line*

91 BENJAMIN FRANKLIN, LL.D., F.R.S.
Bust, to left. Vignette within frame. *Line*

92 DOCTOR FRANKLIN.
Bust, to left. Oval in rectangle with Grecian border. *Line*

93 DR. FRANKLIN.
Bust, to right. Vignette within circle of laurel leaves. *Stipple*

94 DR. FRANKLIN.
Bust, to right. Vignette within oval of double lines. *Stipple*

95 Dr. Franklin.
Bust, to left. Vignette. *Stipple*

COMPOSITIONS

96 ——
A political Concert; the vocal parts By —1. Miss America, 2. Franklin, 3. F—x, 4. Kepp-ll, 5. Mrs. Brittania, 6. Shelb-n, 7. Dun-i-g, 8. Beindick Rattle Snake.|
Eng. by Colley, 1783. *Etching*

97 Benjamin Franklin am Hofe zu Versailles.
Full length, right hand raised to breast, approaching, from centre, towards Louis XVI, at left. Courtiers and attendants. Rectangle.
Eng. by Dalbon. *Stipple*

98 Der Philosoph von Ferney Segnet dem jungen Gros—John Franklins.
Full length, standing, fur cap under arm, at right. Voltaire, at left, in act of blessing kneeling boy.
Eng. by F. Berger. *Line*

99 Le Docteur Francklin Couronné par la Liberté.
Bust, to right, resting on globe. Figure of Liberty approaching from right, with arms extended. *Aquatint*
Eng. by (Saint-Non)

100 Eripuit Cœlo Fulmen. Sceptrumque Tirannis, Au Genie de Franklin.
Full length, enthroned in clouds. Surrounded by allegorical figures.
Etched by Marguerite Gérard. *Line*

101 Le Tombeau de Voltaire.
Full length, in tunic and sandals. Left hand holding palm branches. In group with three other figures before tomb of Voltaire. Rousseau's tomb on island in left distance.
Engraved by C. M. *Line*

102 Le Tombeau de Voltaire Foudroyé
Full length, in tunic and sandals. Bow in left hand. Palm branch in right. One of three figures advancing at right towards figure of Religion, who directs their attention to destroyed tomb of Voltaire and overthrown figure typifying Atheism. An angel

above. Tomb of Rousseau in right distance.

Eng. by Letelié. *Line*

103 L'Amerique Indépendante.

Full length, laureated head to right, in tunic and sandals. Allegorical composition. Franklin rests right hand on shoulder of Indian girl, typifying America, who kneels by pedestal of figure of Liberty. Hercules at right, with upraised club, stands over prostrate Britannia and Neptune. Other figures at left.

Eng. by J. E. C. Vasseur. *Line*

a. With first line only.

104 Le Magnètisme Dévoilé.

Full length, advancing from left, with scroll inscribed "Rapport des Commissaires." Miscellaneous figures at right and above. *Etching*

105 Mirabeau Arrivè aux Champs Elisées.

Full length, in centre of group receiving Mirabeau, above whom he holds wreath of oak. Numerous other figures.

Eng. by L. J. Masquelier. *Line*

a. Etched state.

b. With title "Reception de Mirabeau aux Champs Elisées."

c. Cap removed from staff of flag and spear point substituted.

106 LAPÔTRE DE LA LIBERTÉ IMMORTALISÉ.

Full length, borne upward by Time and Immortality. At right a monument, bearing medallion of Franklin (Houdon bust), at base of which are genius of Philosophy and France; in foreground kneeling Indian Woman, typifying America. Above, figure of Fame, with trumpet.

Eng. by B. Monbrun. *Line*

107 ——

Full length, in fur cap, holding cornucopia. At right, Hercules, with raised club, stands over Britannia and Lion. In centre, naval officers. At left, Neptune and Vulcan. Above, at right, Furies over burning city. Fleet at left background.

Eng. by Pallière. *Line*

AFTER DUPLESSIS

108 Benj. Franklin, LL.D.
Bust, to left. In circle above base, with title in rectangle.
Eng. by W. Angus, 1783. *Line*

109 B. Franklin.
Bust, to left. Woodcut border. Vignette in rectangle, of single line.
Eng. by Bertonnier. *Line*
a. Without woodcut border, double border line and facsimile signature added.

110 ——
Bust, to left. Vignette in rectangle of single line. Similar to No. 109, but name of engraver in centre.
Eng. by Bertonnier. *Line*
a. On sheet, "Iconographe Instructive."

111 Benjamin Franklin.
Bust, to left. In rectangle of four lines.
Eng. by Bertonnier. *Line*

112 Beniaminna Franklin.
Bust, to right. Rectangle.
Eng. by M. Bisi. *Line*
Title in open letter.

113 BENIAMINO FRANKLIN.
Bust, to right, in clouds. Vignette.
Eng. by G. Bonatti. *Line*

114 B. FRANKLIN.
Bust, to right. Oval in rectangle. Title on tablet.
Eng. by C. M. Borde. *Line*

115 FRANKLIN.
Bust, to left. Vignette.
Eng. by Bouvier, 1833. *Line*
a. Etched state.
b. Before title.
c. Date erased.

116 FRANKLIN.
Bust, to right. Rectangle.
Eng. by C. A. Bovara. *Line*

117 BENJAMIN FRANKLIN.
Bust, to left. Oval above tablet, bearing title and verse, in rectangle.
Eng. by Chevillet. *Line*

118 DOCTOR FRANKLIN.
Bust, to left. Oval at top of rebus of "The Art of Making Money Plenty."
Pub. by N. Dearborn. *Line*
a. Name of publisher erased.

119 BENJAMIN FRANKLIN.
Bust, to left. In circle suspended above base on rectangle.
Eng. by De la Cruz. *Line*

120 FRANKLIN.
Bust, to left. Vignette.
Eng. by Delaistre. *Line*
a. Title repeated in smaller letters.

121 ——
Bust, to right. Oval in lathe border, at left of octavo sheet, lettered: "A. B. & C. Durand, Wright & Co. New York—For the Farmers, Mechanics & Manufacturers Magazine No. 2." *Line*
a. In centre of script memorial sheet, "To the Memory of Benjamin Franklin," etc.

122 FRANKLIN INSTITUTE.
Bust, to left. Rectangle, in irregular frame. Book plate of the "Library of the Franklin Institute."
Eng. by (C. Toppan.) *Line*

123 B. Franklin.
Bust, to left. Vignette in rectangle, of single line. Within woodcut border, "Galerie Napoléon."
Eng. by Dutillois. *Line*
a. Etched state, signed "A. Simonet."
b. Name of artist and engraver in scratched letter, without border.
c. With copperplate border, "Sciences." Publisher changed to "Danlos."

124 ——
Bust, to right. Rectangle.
Eng. by G. Gallina. *Aquatint*

125 B. Franklin.
Full bust, to left. Rectangle, with rounded corners.
Eng. by Geoffroy. *Line*

126 Benjamin Franklin.
Nearly half length, to right. Oval.
Eng. by E. Girardet. *Mezzotint*
a. Before all letters.

127 Benjamin Franklin.
Nearly half length, to right. Rectangle.
Eng. by H. B. Hall. *Line*
a. Before all letters.

128 B. FRANKLIN.
Bust, to right. Vignette.
Eng. by T. Johnson. *Line*
a. Etched state.

129 FRANKLIN.
Full bust, to right. Rectangle. One of four similar portraits on same plate.
Pub. by Charles Knight, 1851. *Line*
a. Background between portraits erased, and publisher changed to "Frederick Warne & Co."

130 BENJ. FRANKLIN.
Nearly half length, to right. Oval, in rectangle.
Eng. by Krausse. *Line*
a. With title only.

131 ——
Bust, to right. Rectangle.
Etched by H. Lefort. *Line*
a. On Vellum.

132 FRANKLIN.
Nearly half length. Vignette.
Eng. by E. Leguay. *Line*
a. Etched state.
b. Before all letters.

133 A. Benjamin Franklin.
Bust, to left. Oval, in ornamented rectangle. Inscription on tablet.
Eng. by P. Marin. *Line*
a. Portrait erased and replaced by head more closely resembling Duplessis type, and engraver changed to "Le Beau."

134 Benjamin Franklin.
Bust to left. Vignette.
Eng. by C. Mayer. *Stipple*

135 Beniamino Franklin.
Bust, to right. Vignette, in clouds.
Eng. by Mazzoleni. *Stipple*

136 B. Franklin.
Full bust, to left. Vignette, in clouds pierced by lightning. *Stipple*

137 Franklin.
Half length, seated, slightly to left. Rectangle.
Eng. by Mocquet. *Line*
a. Before all letters.
b. Plate enlarged and relettered.

138 FRANKLIN.
Bust, to left. Rectangle.
Eng. by Nordheim. *Line*
a. Publication line altered.

139 BENIAMINO FRANKLIN.
Bust, to right. Rectangle.
Eng. by F. Petroncini. *Line*

140 FRANKLIN.
Head, to right. Vignette. One of thirty-nine similar heads on same plate. *Line*

141 BENIAMINO FRANKLIN.
Bust, to left. Vignette.
Eng. by S. Pistolesi. *Line*

142 FRANKLIN.
Bust, to left. Oval above tablet, with title, in rectangle.
Eng. by Chas. Pye. *Line*
a. Proof before all letters, except "Cha^{s} Pye sc^{e}" in scratched letters.

143 FRANKLIN.
Bust, to right. "The Rose of Philadelphia." A folding perforated sheet with views of Philadelphia on both sides.
Pub. by G. Heerbrandt. *Line*

144 Benjamin Franklin.
Nearly half length, to right. Oval over base, bearing title, in rectangle.
Eng. by "P. Pl." *Line*

145 Benj. Franklin.
Bust, to right. Rectangle.
Etched by Jacques Reich. *Line*

146 Benjamin Franklin.
Whole length, to left, seated. Rectangle.
Eng. by H. S. Sadd. *Mezzotint*

147 Dr. Franklin.
Nearly half length, to right. Vignette.
Pub. by G. Smeeton. *Stipple*
a. Publisher changed to "Hodgson & Cº"

148 A. Benjamin Franklin.
Bust, to left. Circle above base, on which is tablet with title, in rectangle.
Pub. by Talani e Gervasi. *Line*

149 Benjamin Franklin.
Bust, to right. Oval, in rectangle. Title on tablet.
Eng. by Alex. Tardieu. *Line*

150 FRANKLIN.
Bust, to left. Oval above base, with title, in rectangle.
Eng. by Alex. Tardieu. *Line*
a. Before title.
b. Frame and rectangle erased.
c. Rectangle, re-engraved, with tablet, bearing title "B. Franklin."

151 BENJAMIN FRANKLIN.
Bust, to left, in clouds. Oval.
Eng. by Ambroise Tardieu. *Stipple*
a. Before all letters.

152 FRANKLIN.
Full bust, to right. Rectangle.
Eng. by J. Thomson. *Stipple*
a. Before all letters.

153 BENJAMIN FRANKLIN.
Full bust, to left. Vignette.
Eng. by F. Weber. *Line and Stipple*
a. Before title.
b. Filled out to rectangle.

154 FRANKLIN.
Bust, to left. Vignette.
Eng. by (Simonetti). *Line*

155 ——
Bust, to left. Oval opposite similar portrait of Washington (Hart 91) on "Map of North America."
Pub. by Woodman & Mutlow. *Line*

156 FRANKLIN.
Bust, to left. Vignette. *Line*

157 ——
Bust, to left. Circle, with oak wreath border. *Stipple*

158 FRANKLIN.
Bust, to left. Oval, in rectangle above base, with title. *Line*

159 ——
Bust, to left. Oval. Lightning flash at left. *Line*

160 FRANKLIN.
Bust, to right. Rectangle. *Line*
a. Title repeated in Russian characters.

ELMER TYPE

161 THE POLITICIAN.
Nearly half length, to right, reading. Rectangle, in frame.
Eng. by T. Ryder. *Line*

162 The Politician.
Nearly half length, to right, reading. Rectangle.
Eng. by T. Ryder. *Line*

163 Dr. Benjamin Franklin.
Nearly half length, to right, reading. Rectangle.
Eng. by I. G. Walker. *Line*
a. Name of engraver erased.

FICTITIOUS

164 Doctor Benjamin Franklin.
Bust, to right. Oval.
Eng. by Wm. Evans. *Stipple*

165 Benj. Franklin.
Nearly full length, seated. Rectangle.
Eng. by P. Maverick. *Line*
This is really a portrait of "The Hon. Topping Reeve."

166 Benjamin Franklin.
Bust, to left. At lower right corner of print, with portraits of John Adams," "De Generaal Gates," "Henry Laurens," and "De Generaal Washington."
Eng. by B. Mourik. *Line*

167 BENJAMIN FRANKLIN, LL.D.
Full length, slightly to right. In rectangular frame.
Pub. by H. D. Symonds, 1796. *Line*

FILLEUL TYPE

168 BENJAMIN FRANKLIN.
Half length, towards front, seated at table. Rectangle.
Eng. by Cathelin. *Line*
a. Before all letters.

169 FRANKLIN.
Bust, head slightly to left. Oval.
Eng. by Delatour. *Stipple*
a. Address erased.

170 BENJAMIN FRANKLIN.
Full length, to left, seated. Landscape background. Rectangle. *Line*

171 FRANKLIN (BENJAMIN).
Bust, to front. Vignette.
Eng. by Ferdinand. *Line*
a. Before title.
b. Title changed to "Le Sellier de Varsovie."

172 BENJAMIN FRANKLIN.
Bust, to left, head to right. Oval.
Eng. by Gautier. *Stipple*
a. Altered lettering.

173 BENJAMIN FRANKLIN.
Bust, to left, head to right. Oval, over tablet with title, in rectangle.
Eng. by Goldar. *Line*
a. All lettering except title erased.

174 FRANKLIN.
Bust, to front. Oval, on pyramidal monument with portraits of Rousseau and Voltaire, "les Immortels." *Stipple*

175 BENJAMIN FRANKLIN.
Full bust, to front, head slightly to right. Oval, in frame, supported by Diogenes with lantern. Landscape background. Rectangle.
Eng. by N. L. G. D. L. C. A. D. L. *Line*
a. Before lettering below rectangle.

176 BENJAMIN FRANKLIN.
Bust, to front. Oval, in rectangle.
Eng. by Maria Miou. *Line*
a. "Page 358" erased.

177 BENJAMIN FRANKLIN.
Bust, to front, head slightly to left. Oval.
Eng. by "la Cite Montaland." *Stipple*
Printed in colors.

178 BENJAMIN FRANKLIN.
Bust, slightly to left. Oval.
Eng. by "la Cite Montalan." *Stipple*

179 BENJAMIN FRANKLIN.
Bust, to front, head slightly to left. Oval, above tablet in ornamental rectangle.
Eng. by J. Pélicier. *Line*
a. Before, "Vir."

180 BENJAMIN FRANKLIN.
Half-length, to front, head slightly to right, seated at table.
Eng. by D. A. S. *Line*
A copy of No. 168.

181 B. FRANKLIN.
Bust, slightly to left, head to right. Oval. *Line*

GAINSBOROUGH TYPE

182 BENJAMIN FRANKLIN.
Nearly half-length, slightly to left, head towards front.
Eng. by G. Sanders. *Mezzotint*
This is really a portrait of David Middleton.
a. Before inscription. Name of engraver in centre, and title to right. In etched letter.
b. "Proof," without third line of lettering.

HOUDON TYPE

183 BENJAMIN FRANKLIN.
Bust, profile to right. Oval.
Eng. by Akin. *Stipple*

184 ——
Bust, to front. Vignette.
Eng. by Alix. *Stipple*

185 FRANKLIN.
Bust, profile to right. One of four circular medallions, the others being of Voltaire, Rousseau, and Mirabeau.
Pub. by Allais. *Aquatint*

186 BENJ. FRANKLIN, LL.D., F.R.S.
Bust, profile, to right. Oval.
Engraved by Allardice. *Line*

187 BENJAMIN FRANKLIN.
Bust, profile, to right. Oval.
Eng. by H. Anderson. *Stipple*

188 FRANKLIN OFFICE.
Bust, profile, to right. Medallion against tree. Landscape background, with ship.
Business card of Barber & Perry.
Stipple

189 FRANKLIN OFFICE.
Bust, profile, to right. Medallion against tree. Landscape background.
Business card of Samuel Maverick.
Line

190 BENJAMIN FRANKLIN.
Bust, profile, to left. Oval in rectangle.
"D. Berger, Sculp., 1783." *Line*

191 BENIAMIN FRANKLIN.
Bust, profile, to left. Oval in rectangle.
"D. Berger, Sculps. Berlini, 1783."
Line

192 BENIAMIN FRANKLIN.
Bust, profile, to left. Circular, above similar portrait of John Howard.
Eng. by D. Berger, 1792. *Line*
a. "Beniamin" changed to "Benyamin."

193 FRANKLIN.
Bust, profile, to right. Accolata between Peter I. and Friedrich II. Oval.
Eng. by D. Berger, 1808. *Stipple*

194 B. J. FRANKLIN, EST MORT.
Bust, profile, to left. In circle with wreath below, enclosing title.
"Dedice au Caffé Procope." *Stipple*

195 LA PHILOSOPHIE ET L'INNOCENCE RENDENT LES DERNIERS DEVOIS A FRANKLIN.
Bust, profile, to right. Oval medallion, supported on spear, at left of composition.
Pub. by Basset. *Stipple*

196 ——
Bust, profile, to left. Oval, facing silhouette of Washington.
Columbian Magazine. *Line*

197 BENJ. FRANKLIN.
Bust, profile, to right. Circular. The Dupré medal reversed.
Eng. by Copia. *Line*

198 ——
Bust, profile, to right. Medallion in centre of plate giving specimens of lathe work.
Eng. by Coquet. *Line*

199 B—F.
Bust, profile, to right. Within circular border of oak leaves and snake.
Eng. by Darcis. *Stipple*
a. Proof lettered "Le Thière del^{t}, 1795. Darcis Sculp^{t}, 1795."

200 B. FRANKLIN.
Bust, profile, to left, in circle of oak and laurel leaves. At top centre of large sheets of "Bowle's Moral Pictures; or Poor Richard Illustrated."
Eng. by Dighton. *Line*

201 ——
Bust, to right, in circle, with dark background, in tesselated border. The central figure in a plate with thirteen

figures, designs for boxes, etc. Published in a volume on "Drechsler" (lathe work). Rectangle. *Line*

202 BENJAMIN FRANKLIN.
Bust, to left. Without background.
Eng. by Edwin. *Stipple*
a. Before all letters.

203 BENJ. FRANKLIN.
Bust, to right. Oval.
Eng. by L. Hess. *Stipple*

204 BENJ. FRANKLIN, LL.D., F.R.S.
Bust, to right. Oval.
Eng. by T. Holloway. *Line*

205 BENJ. FRANKLIN.
Bust, to left. The Dupré medal.
Etched by Jules Jacquemart. *Line*

206 BENJ. FRANKLIN, LL.D.
Bust, to right. Oval.
Eng. by W. R. Jones. *Stipple*

207 BENJAMIN FRANKLIN.
Bust, to right. On pedestal. Figure of Liberty at right in act of crowning Franklin.
Eng. by H. Lips. *Line*

208 B. Franklin, LL.D., F.R.S.
Bust, to left. Without background. Oval. In Massachusetts Magazine.
Line
a. Name of Magazine erased.

209 ——
Bust, to left. Resting on books on table-top, with globe and electric instruments.
Pub. by J. Maxwell. *Line*

210 Beni. Franklin.
Bust, to right. Without background.
Eng. by C. G. Nestler. *Line*

211 Benj'n Franklin, LL.D., F.R.S.
Bust, to left. In oval, at right of plate facing similar portrait of "The Hon^ble^ John Adams." Rectangle.
Eng. by Noble. *Line*

212 B. Franklin, LL.D., F.R.S.
Bust, to right. Without background.
Line

213 B. Franklin, LL.D., F.R.S.
Bust, to left. In oval frame.
Eng. by J. Norman. *Line*

214 B. Franklin, LL.D., F.R.S.
Bust, to right. In oval frame, supported by ring at top of rectangle. Below, a tablet with view of opposing armies.
Eng. by Pollard. *Line*
a. Before title.
b. "Where Liberty dwells there is my Country!" added above rectangle, and publication line below title.

215 Benj. Franklin, LL.D., F.R.S.
Bust, to right. Oval.
Eng. by Scoles. *Line*

216 Benj. Franklin, LL.D., F.R.S.
Bust, to left. Rectangle.
Eng. by R. Scott. *Line*

217 Benj. Franklin.
Bust, to right. Oval.
Eng. by A. Stottrup. *Stipple*

218 Benj. Franklin, LL.D.
Bust, to left. Oval.
Eng. by B. Tanner, 1794. *Line*

219 Dr. Benj. Franklin.
Bust, to right. Oval in rectangle. Title in tablet below oval.
Eng. by B. Tanner, 1801. *Stipple*

220 Benj. Franklin, LL.D.
Bust, to right. Oval.
Eng. by Thackara & Vallance, 1794. *Line*

221 Benjamin Franklin.
Bust, to left. Without background.
Eng. by J. V. N. Throop. *Line*

222 ——
Bust, to right. On rectangular business card of Peter Burtsell, Book Binder.
Eng. by Tisdale. *Line*

223 Benjamin Franklin.
Bust, to left. Without background.
Eng. by Warnicke. *Stipple*

224 Benj. Franklin.
Bust, to right. On dark, circular background.
Eng. by Westermayr, 1794. *Stipple*

224½ ——

Full length, seated, to left, right hand, holding pen, rests on open book on knee. At right of plate, in centre of which is oval containing map of the United States. Behind Franklin are figures of Minerva and Justice. At left of plate are figures of Washington (Hart 89) and Liberty. Fame above.

Eng. by Woodman & Mutlow, 1783.

Line

225 BENJ. FRANKLIN, LL.D., F.R.S.

Bust, to right. Oval, with border line.

Line

226 ——

Bust, to left. Without background, within rectangle of single stippled line. *Stipple*

227 ——

Bust, to left. Outline in oval within rectangle. *Line*

228 ——

Bust, to front. Vignette. *Stipple*

229 B. FRANKLIN, LL.D., F.R.S.

Bust, to left. Without background.

Line

JANINET TYPE

230 BENJAMIN FRANKLIN.
Full bust, to left. Oval. *Line*
a. "den" corrected to "dem" in 3d line of inscription.

231 D. BENIAMIN FRÆNCKLIN.
Full bust, to right. Oval in rectangle.
Pub. by Thom. Hart. *Mezzotint*
Same copper as No. 44.

232 BENJAMIN FRANKLIN.
Full bust, to left. Oval above tablet, bearing inscription, in rectangle.
Eng. by Fr. Janet. *Line*
a. Before all letters.

233 BENJAMIN FRANKLIN.
Full bust, to left. Oval.
Eng. by F. Janinet. *Aquatint*
a. With name of engraver only.

234 BENJAMIN FRANKLIN.
Full bust, to right. Oval above tablet, bearing inscription, in rectangle.
Pub. by Ménard & Desenne. *Line*

a. Before all letters, tablet blank.
b. With etched title in blank tablet, and address.
c. Address erased.

235 FRANKLIN.
Bust, to left. Without background.
Eng. by I. Migliavacca. *Line*

236 DR. B. FRANKLIN'S ESSAYS.
Full bust, to left, in ornamental frame. Rectangle.
Eng. by G. Murray. *Stipple*

237 B. FRANKLIN.
Full bust, to left, in rectangular frame.
Eng. by Pekenino. *Stipple*

238 FRANKLIN.
Full bust, to left, in rectangular ornamental frame.
Eng. by Pekenino. *Stipple*

239 B. FRANKLIN.
Full bust, to left, in rectangular frame.
Eng. by Scoles. *Stipple*

240 Benjamin Franklin.
Full bust, to left, in oval frame, over base, bearing inscription, in rectangle.
Eng. by Voyez Junior. *Line*
a. Etched state, signed "Le Bert aqua forti 1790."
b. Before verse on base.
c. All outside of oval erased.
d. Same as *c,* with border line and title re-engraved.

AFTER MARTIN

241 Franklin Book-Store.
Bust, to left. Oval, in vignette. Card of E. & D. W. Platt, Troy.
Eng. by Balch, Rawdon & Co. *Line*

242 Benjamin Franklin, LL.D., F.R.S.
Half length, to left, seated at table, reading. Rectangle.
Eng. by C. Gobrecht. *Stipple*

243 Dr. Franklin.
Nearly half length, to left, at table, reading. Without chair-back. Rectangle.
Eng. by Goodman & Piggot. *Stipple*

244 BENJAMIN FRANKLIN, LL.D.
Nearly half length, to left, at table, reading. Rectangle. *Stipple*
Eng. by C. Goodman & R. Piggot.

245 BENJAMIN FRANKLIN.
Full bust, to left, reading. Draped curtain at left. Oval.
Eng. by Wm. Hamlin. *Mezzotint*

246 DR. FRANKLIN.
Full length, to left, seated by tree, in landscape, with four children, etc. Rectangle.
Eng. by Jno. Harris. *Line*

247 BENJA. FRANKLIN.
Nearly half length, to left, at table, reading. Curtain at left. Chair-back. Rectangle.
Eng. by Illman & Pilbrow. *Line*

248 BENJAMIN FRANKLIN.
Full bust, to left. Vignette, in rectangular frame.
Eng. by D. G. Johnson. *Stipple*

249 FRANKLIN.

Bust, to left. Oval, at bottom of plate bearing three other similar portraits —"Grey," "Wilberforce," "Duke of Kent." Rectangle.

Eng. by Lizars. *Line*

a. Titles erased and re-engraved close to respective subjects. "Grey" corrected to "Canning."

250 BENJAMIN FRANKLIN.

Half length, to left, seated at table, reading. Bust and draped curtain at left. Rectangle.

Eng. by Longacre. *Stipple*

a. Before all letters.

b. Without name of printer.

251 BENJAMIN FRANKLIN.

Nearly half length, to left, seated at table, reading. Draped curtain at left. Rectangle.

Eng. by W. D. Smith. *Line*

252 FRANKLIN.

Full bust, to left. Vignette, in rectangular frame. Lightning in clouds above.

Eng. by Samuel Maverick. *Line*

253 Benja. Franklin.
Full bust, to left, at table, reading. Vignette.
Eng. by T. Illman. *Stipple*

254 Franklin.
Full bust, to left. Vignette, in rectangular frame. Lightning in clouds above.
Eng. by Perkins & Heath. *Stipple*
a. Proof before clouds above, stars in corners of frame, and tablet with title.

255 Benjamin Franklin.
Half length, to left, seated at table, reading. Bust and draped curtain at left. Rectangle.
Eng. by E. Savage. *Mezzotint*
a. Proof before tapes to pamphlet, and other minor details.

256 Franklin.
Half length, to left, seated at table, reading. Bust and draped curtain at left. Rectangle.
Eng. by T. B. Welch. *Stipple*
a. Without publication line.

257 BENJA. FRANKLIN.
Nearly half length, to left, seated at table, reading. Draped curtain at left. Rectangle.
Eng. by A. Willard. *Line and Stipple*

258 FRANKLIN.
Full bust, to left, reading. Rectangle, in irregular ornamental border.
Eng. by J. B. Longacre. *Stipple*

259 BENJAMIN FRANKLIN.
Nearly half length, to left, seated at table, reading. Draped curtain at left. Rectangle.
Eng. by W. Woodruff. *Line*

260 ——
Nearly half length, to left, seated at table, reading. Rectangle. *Stipple*

NINI TYPE

261 BENJ. FRANKLIN.
Full bust, to right, fur cap. Oval.
Eng. by A. Anderson. *Line*

262 BENJN. FRANKLIN.
Full bust, to left, fur cap. Oval.
Eng. by W. Grainger. *Line*

263 BENJN. FRANKLIN.
Full bust, to left, fur cap. Oval.
A crude copy of No. 262.

264 DR. BENJAMIN FRANKLIN.
Bust, to left, fur cap. Oval.
Eng. by R. Gray. *Line*

265 BENJ. FRANKLIN, LL.D., F.R.S.
Bust, to left, fur cap. Circular.
Pub. by J. Harris. *Stipple*
An accurate rendering of the Nini medallion.

266 BENJAMIN FRANKLIN.
Bust, to right, fur cap. Oval.
Eng. by Heath. *Line*

267 ——
Bust, to right, fur cap. Oval. On title page.
Eng. by Hopwood. *Stipple*
a. Part of publication lines erased.

268 FRANKLIN OFFICE.
Bust, to left, fur cap. Vignette, within diverging rays.
Eng. by P. Maverick & Durand. *Line*
Advertisement of Samuel Maverick.

269 Dr. Franklin.
Bust, to right, fur cap. Vignette, within rectangular border lines. *Line*

270 Benj. Franklin, LL.D., F.R.S.
Bust, to right. Oval, with dark background. *Line and Stipple*

271 B. Franklin.
Bust, to right. On dark, circular background. *Stipple*

271½ Benjamin Franklin. LL. D.
Bust, to right. Vignette.
Eng. by J. Bull. *Stipple*

AFTER PEALE

272 B. Franklin, LL.D., F.R.S., President of Pennsylvania.
Bust, to right. Oval.
Eng. by C. W. Peale. *Mezzotint.*
a. Before all letters.

272½ Dr. Franklin.
Bust, to right. Oval.
Eng. by D. Edwin. *Stipple*

273 Benjamin Franklin.
Nearly half length, to left, seated by table. Window and draped curtain in background.
Eng. by A. Rosenthal. *Etching*

274 ——

Nearly half length, to left, seated by table. Window and draped curtain in background.

Eng. by Max Rosenthal. *Mezzotint*

AFTER TOURON

275 B. Franklin.

Bust, to front, head to right. Oval, in frame-work above base, in rectangle.

Eng. by Carlo Raimondi. *Line*

a. Before all letters, tablet white.

b. With title only.

276 ——

Bust, to front, head to right. Oval, in horizontally ruled rectangle.

Eng. by T. Holloway. *Line*

277 ——

Bust, to front, head to right. Oval, in horizontally ruled rectangle. *Line*

a. With "vi. 104. | F" added.

AFTER VAN LOO

278 Francklin.

Full bust, slightly to right. Oval.

Eng. by P. M. Alix. *Aquatint*

279 FRANKLIN.
Full bust, slightly to right. Vignette.
Eng. by J. A. J. Wilcox.
a. Before title. *Line and Stipple*

280 BENJAMIN FRANKLIN.
Full bust, slightly to right. Vignette.
Eng. by H. B. Hall. *Line*
a. Before all letters.

VERSAILLES TYPE

281 FRANKLIN.
Full bust, right hand thrust into waistcoat, fur trimmed cap, and coat. Rectangle.
Eng. by G. Levy. *Line*

282 FRANKLIN.
Full bust, to left, head to front. Right hand thrust in waistcoat. Rectangle.
Eng. by H. W. Smith. *Stipple*

SUMNER TYPE

283 BENJAMIN FRANKLIN.
Three-quarter length, to right. Left hand in waistcoat. Rectangle.
Eng. by G. F. Storm. *Line and Stipple*
a. Proof.

WEST · TYPE

284 Dr. Benjamin Franklin.
Bust, slightly to left. Oval.
Eng. by J. Hopwood. *Stipple*
a. Before all letters.
b. Before first two lines of lettering.
c. All lettering erased. Ornamental work added, and date of publication changed from "Nov. 1, 1801" to "July 1, 1805."

285 Benj. Franklin, LLD., F.R.S.
Full bust, slightly to right. Rectangle.
Eng. by R. Scott. *Line*

286 Benj. Franklin, LLD., F.R.S.
Full bust, slightly to right. Rectangle.
Eng. by R. Scott. *Line*
Very similar to No. 285, but a different plate.

287 Dr. Benjamin Franklin.
Bust, slightly to right. Oval. *Stipple*

AFTER WILSON

288 B. Franklin of Philadelphia.
Three-quarter length, to left, standing by table. Volume in right hand. Draped curtain at right. Rectangle.
Eng. by J. McArdell. *Mezzotint*

289 B. Franklin of Philadelphia.
Three-quarter length, to left, standing by table. Similar to No. 288, but with spectacles, and without draped curtain.
Eng. by J. McArdell. *Mezzotint*

290 Benjamin Franklin.
Bust, to left. Vignette. Without background. *Stipple*

291 D. Benjamin Franklin.
Bust, to left. Oval, above base, in rectangle.
Eng. by J. E. Haid, 1778. *Mezzotint*

MEDALS

292 Obverse: Bust, profile, to left. Nini type, with fur cap.
Reverse: *Franklin Institute of the State of Pennsylvania. Award to* ——.

293 Obverse: Bust, profile, to right. Houdon type. *Lightning Averted. Tyranny Repelled.*
Reverse: Beaver at work cutting down oak tree.
1776.

294 Obverse: Bust, profile, to left. Nini type. *Benjamin Franklin N: 1 Caque F.*
Reverse: *Natus Bostoniæ in America Fœderate An. M.DCC.VI. Obiit. An. M. DCC.XC. Series Numismatica universalis Virorum. Illustrium. M.DCCC.XVIII. Durand Edidit.*

295 Obverse: Bust, profile, to left. Nini type. *Gift of Franklin AD. 1788. Wright & Bate, N. Y.*

Reverse: *Reward of Merit by the School Committee, to —— Stimpson.*

296 Obverse: Bust, profile, to left. Houdon type. *Franklin Institute of the State of Pennsylvania. 1824. Gobrecht F.*

Reverse: Centre blank for presentation inscription. *Reward of Skill and Ingenuity G.*

297 Obverse: Bust, profile, to left. Nini type. *Benj. Franklin Natus Boston. XVII Jan. MDCCVI. Dupré. F.*

Reverse: Winged figure of Philosophy, with broken crown and scepter at feet. Temple of Fame, clouds and lightning in background. *Eripuit Cœlo Fulmen, Sceptum Que Tyrannis Sculpsit et Dieavit Aug. Dupré Anno MDCCLXXXIV.*

298 Obverse: Busts, profiles, to left, of Montyon and Franklin (Nini type), accolated. *Franklin Bienfaisance de Génie Montyon Génie de la Bienfaisance.*

Reverse: *Société Montyon et Franklin pour les Portraits des Hommes Utiles les Souscripteurs Associés pour propagée l'Histoire des Bienfaiteurs de l'Humanité 1833.*

299 Obverse: Bust, profile, to left. Nini type. *Franklin Institute of the State of Pennsylvania.*
Reverse: *The Scott Premium to the Most Deserving* ——.

300 Obverse: Head of Washington, profile, to right. *George Washington, born February 22, 1732. Merriam.*
Reverse: Bust, profile, to left. *Benjamin Franklin, Born Jan. 17, 1706. Merriam.*

301 Obverse: Bust, profile, to left. Nini type. *B. Franklin Eripuit Cœlo Fulmen, Sceptrumque Tyrannis.*
Reverse: Profile of Washington, to left. No lettering.

302 Obverse: Bust, profile, to left. Nini type. *B. Franklin Eripuit Cœlo Fulmen, Sceptrumque Tyrannis.*
Reverse: *R. Lovett Stone Seal Engraver, & Medalist, New York.*

303 Obverse: Busts of Washington and Franklin (Houdon type), to left, accolated.
Reverse: Eagle, with olive branch in beak and thunder-bolts in talons, soaring above earth.
1783 United States.

BOOKS, ETC.

H refers to numbers in "The Issues of the Pennsylvania Press," by C. R. Hildeburn. F refers to "A List of Books written by, or relating to, Benjamin Franklin," by Paul Leicester Ford.

304 The New-England Courant, Nº 247. April 16–23, 1726. Boston: Printed and Sold by Benjamin Franklin.

305 The Pennsylvania Gazette, Nº 390. May 20 to May 27, 1736. H 543

306 A | Continuation | of the Reverend | Mr. Whitefield's | Journal | from | His Arrival at Savannah, | to | His Return to London. | Philadelphia. | Printed and Sold by B. Franklin, | in Market-Street, 1739. |
24mo, pp. 47 to 102.
The same—London to Georgia.
Pp. 103 to 252. H 612

307 The Pennsylvania Gazette, Numb. 658. July 23, 1741. Philadelphia: Printed by B. Franklin, Post-Master. H 716

308 The | Speech | of | Samuel Chew, Esq. | Chief Justice of the Government of New- | Castle, Kent and Sussex upon | Delaware: | Delivered from the Bench to the | Grand-Jury, of the County of | New-Castle, Nov. 21, 1741; and now pub- | lished at their Request. | Philadelphia: | Printed and sold by B. Franklin. | M, DCC, XLI. |
Small 4to, pp. 16. H 695

309 Kurzer | Catechismus | Vor etlicke | Gemeinen Jesu | Aus der | Reformirten Religion | In Pennsylvania, | Die fich zum alten Berner Synodo halten: | Herausgegeben von | Johannes Bechteln, | Diener des Worts Gottes. | Philadelphia, | Gedrucht bey Benjamin Franklin, 1742. |
12mo, pp. 42. H 750

310 A | Treaty, | Held at the Town of | Lancafter, in Pennsylvania, | By the Honourable the | Lieutenant-Governor of the Province, | and the Honourable the | Commiffioners for the Provinces | of | Virginia and Maryland, | with the | Indians | of the | Six Nations, |

In June, 1744. | Philadelphia: | Printed and Sold by B. Franklin, at the New-Printing-Office, | near the Market. M,DCC,XLIV. |
Folio, pp. 39. H 907

311 M. T. Cicero's | Cato Major, | or his | Discourse | of | Old-Age: | With Explanatory Notes. | Philadelphia: | Printed and Sold by B. Franklin, | MDCCXLIV. |
8vo, pp. viii—159. F 44

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POTTERY, STATUETTES OF FRANKLIN, MADE IN STAFFORDSHIRE, ENGLAND

406 Gray hair, blue velvet coat, purple flowered white vest, white short clothes and stockings, gold buckles, black shoes, black hat trimmed with gold.

G. Washington. Height $16\frac{4}{16}$ inches.

407 White coat trimmed with gold, white vest embroidered with red and black flowers, white short clothes and stockings, gold buckles, black shoes.

G^l. Washington. Height $15\frac{14}{16}$ inches.

408 White coat showing orange lining, green and orange scarf, plaid vest, white short clothes and stockings, gold buckles, black hat held further away from the side than in above.

Washington. Height $15\frac{6}{16}$ inches.

409 Similar model, plain white coat, white flowered vest and short clothes.

General Washington. $15\frac{2}{16}$ inches.

410 Clothes and hat white and gold, hat pressed against side, stockier figure.

Washington. $15\frac{8}{16}$ inches.

411 Green coat, black and red scarf, white vest with red and blue dots, pink satin short clothes, gray stockings, gold buckles, black hat pressed against the side (no aperture between the arm and body above the waist).

Washington. $15\frac{4}{16}$ inches.

412 Dark blue coat, white flowered vest, white and gold striped short clothes, white stockings, different model from above. On front

of base, in raised gold letters, "FRANKLIN."

$13\frac{14}{16}$ inches.

413 Clothes white and gold, black hat, another model.

$9\frac{15}{16}$ inches.

414 Dark red coat, white flowered vest, buff short clothes, white stockings, black hat held lower than in any of the above, lower limbs in full relief.

$9\frac{6}{16}$ inches.

415 Similar model, save lower limbs in bas-relief, yellow coat and short clothes, white vest with vermilion trimmings, blue hat.

$9\frac{2}{16}$ inches.

STAFFORDSHIRE PORTRAITS OF FRANKLIN ON HOUSEHOLD WARE.

416 Cochin type: fur cap, eyeglasses. Inscribed, BENJ. FRANKLIN LL.D. F.R.S. *Born in Boston in New England* 17. *Jan.* 1706. Height of bust 3 inches.

On $8\frac{1}{16}$ inch bowl.

417 Pitcher of queensware, decorated with transfer print of Map of the United States,

surrounded by "Fame, Washington securing Liberty to America, Wisdom and Justice Dictating to Dr. Franklin." From print published by J. Wallis, London, 18 March, 1787 (No 224½)

Inside measurements of view 5 $\frac{8}{16}$ x 6 inches. On 12½ inch pitcher.

418 Ten inch pitcher, decorated with the same print, slightly different in detail. Lacks description. Touched up in color.

Inside measurements of view 5 $\frac{10}{16}$ x 6 $\frac{2}{16}$ inches. On 10 inch pitcher.

419 Similar scene, on 12 inch bowl, engraving very much finer.

4 $\frac{6}{16}$ x 4 $\frac{12}{16}$ inches.

420 Faïnce flask in form of book. On cover is crude bust of Franklin of Cochin type, inscribed BENJAMIN FRANKLIN 1777.

421 French biscuit. Bust, to right, Houdon type. Mounted on black crape, in frame with similar bust of Rousseau and Lafayette.

PAINTINGS, DRAWINGS, AND PLACQUES

422 Portrait, in pastel. Done by Duplessis from life in 1783.

423 Portrait, in oil, on panel. Attributed to J. B. Greuze.

424 Miniature. Artist unknown. Bust, to left, resembling Filleul type.

425 Miniature. By Mlle. Leclerc. Bust, slightly to right. On cover of snuff-box.

426 Miniature. Artist unknown. Bust, to left, in fur cap and spectacles. Cochin type. On cover of snuff-box.

427 Portrait, in oil. By D. Martin. A reduction of the original painting, without accessories.

428 Drawing, pen and ink. Artist unknown. Bust, to right, with fur cap and spectacles. Cochin type.

429 Painting, in oil. By J. Trumbull. This is the painting referred to in Turnbull's Autobiography as done " from a French engraving " (St. Aubin, after Cochin).

430 Drawing, charcoal and chalk. Probably a German drawing based on a Wedgwood medallion. It is the same composition as the engraving, No. 190, by Berger, 1783.

431 Miniature, on porcelain. After D. Martin. Artist unknown. Mounted in silver.

432 Miniature, on copper. After Chamberlain. Artist unknown. On cover of snuff-box.

433 Profile, to left. Houdon type. Bust cut from medal and mounted on blue background in silver frame.

434 Cameo. Bust of Houdon type. Set on cover of snuff-box.

435 Medallion bust, profile, to right. Cochin type. Oval in brass frame. Brass.

436 Medallion bust, profile, to right. Houdon type. Circular. Brass.

437 Medallion head, profile, to left, surrounded by laurel wreath. Oval. Brass.

438 Drawing. Allegorical composition; in pen crayon and wash. The original design for the engraving by Pallière (No. 107).

439 Brass mirror knob. Bust, profile, to left. Patience Wright type. Circular. "Benⁿ. Franklin, LL. D."

440 Statuette. Full length, standing, cocked hat under left arm. Scroll in right hand. Head, Houdon type. Bronze.
Height, $14\frac{14}{16}$ inches.

441 Bust, Resembling Houdon type. On marble and brass base, with label "Francklin." Bronze.
Height, $11\frac{8}{16}$ inches.

442 Copper-plate. The original plate engraved by A. de St. Aubin, (No. 70).

443 Copper-plate. The original plate engraved by C. Gobrecht, (No. 242).

LETTERS AND MANUSCRIPTS

444 The Manuscript of the Autobiography.

445 Correspondence with Peter Collinson (bound in one volume).

446 Autograph list of "Books to be bought by Capt. Wright for Benj. Franklin." (About 1749).

447 Autograph letter signed, "London, Feb. 13, 1762," to Charles Norris and Thomas Leech. Refers to resignation of Mr. Pitt.

448 A.L.S. "Boston, Sept. 22, 1763," to William Strahan. Refers to Indian troubles on Western frontier.

449 A. L. S. "Philad[a] Nov. 28, 1763," to Jonathan Williams. Refers to application of rent of house to be applied to assistance of Franklin's sister, Mrs. Mecom.

450 Autograph. Account, with British Government, as Post Master, 1770.

451 Volume containing twelve letters of Benjamin Franklin, and nine of William Franklin. The most important letter is that giving a full report of Mr. Pitt's speech on the Stamp Act.
Letters dated from Oct. 19, 1748, to Nov. 6, 1781.

452 A. L. S. "Phila. Aug. '76," to Col. Bull.

453 Document signed by Benjamin Franklin, Silas Deane, and Arthur Lee. "Paris, Feb^{y} 2, 1777." Resolution as to "Treaty of Amity and Commerce" with France and Spain.

454 A. L. S. "Passy, Feb. 16, 1784," to William Strahan. Refers to confused state of English politics.

455 A. L. S. "St. Germain, 12 Miles from Paris, July 13, '85." To Mrs. Mecom. Refers to his "last public Act in" "signing a Treaty of Amity and Commerce with Prussia."

456 A. L. S. "Philad[a] Oct. 20, 1785." To Mr. Grand. Refers to "Mr. Houdon" "is this Evening return'd well from Gen. Washington's, having finish'd his Businefs there."

457 Certificate of appointment of Benjamin Franklin and Robert Morris as "Members of the Honorable Committee of Secret Correspondance." Dated "Philadelphia October 1st 1776," and signed "John Hancock Presid[t]"

458 Broadside. "New-York, May 8, 1775. Extract of a Letter from Philadelphia." Printed by John Anderson. Reports arrival of Dr. Franklin from London, and gives his latest information as to ministerial preparation for enforcing submission.

AN EXHIBITION OF SOME OF THE LATEST ARTISTIC BINDINGS DONE AT THE CLUB BINDERY, 114 WEST 32D STREET, NEW YORK

NEW YORK
THE GROLIER CLUB
APRIL 26–MAY 12, 1906

THE DE VINNE PRESS

INTRODUCTION

THE CLUB BINDERY was started in 1895 by some of the members of the Grolier Club.

The art of bookbinding had not kept pace in this country with that of the printer and of the illustrator and engraver. Amateurs and owners of choice and valuable books sent them to France and England for substantial and tasteful binding, so that there are few private libraries of importance which do not contain many foreign-bound volumes.

In this branch of industrial art, the French have for centuries held the foremost place. As a nation they uniformly cared for and valued their books. On the other hand, the English, with rare exceptions, with a carelessness amounting to apathy, took little interest in the preservation of their own literature, and the inestimable volumes of the Elizabethan, and following age, owe very little to the cotemporary binder for their survival to the present time. A beautiful cover is in a great

measure a guarantee of the safety of a book, for, although its contents may be ignored, the binding, if attractive, will challenge some respect.

The best of the modern French artisans, such as Trautz, Lortic and Cuzin, and the English Bedford and Rivière, are no longer living.

The time seemed to have arrived when the American collector should have his bindings done at home, and it was with this object in view that the Club Bindery was inaugurated.

For about two years the new bindery occupied premises in the upper part of a building in Broad Street. In 1897 it was removed to 13 West 28th Street, and four years later to its present location, 114 West 32nd Street, and now has an equipment embracing every appliance requisite for the business. For the gilding and finishing there is an unrestricted northern frontage of about sixty feet, affording the best possible light.

The finishing tools, all of the finest artistic workmanship, number about five thousand.

The materials employed, including the thread used in the sewing, the boards, paper and gold leaf, are all the best procurable and imported from France. Unfortunately, none of these articles are made of the desired quality either in America or England.

The present working force, selected with great care, is composed of workmen unsurpassed for skill and efficiency. With the exception of that done by the cutting, rolling and pressing machines, all the work is executed by hand, and the repairing, washing and restoring of old books is now accomplished with a skill and perfection equal to that of any foreign expert.

Upon examination of the books in this exhibition it will be observed that, while great care has been taken with the more essential portions of the work, such as the sewing, forwarding and covering, especial attention has been given to their artistic ornamentation, with the view of combining originality with beautiful and appropriate designs.

Whatever degree of success may have been reached, the committee in charge of the bindery feel assured that with the co-operation and support of the members a still higher standard of excellence may be attained.

CATALOGUE

1 **Adam Bell,** Clim of the Clough, and William of Cloudesle.

London [17th C.]

4to, niger skin, doubled with the same, the sides covered with an intricate design of borders, panels, and compartments, so treated as to bring out the contrast in the various kinds of tools.

Black-letter.

2 **Aesopus.**

Fabulæ. [Nürnberg, Koburger, 1476?]

Small folio, apple green levant morocco, doubled with the same, sides entirely covered with a rich design of bands and interlacings in dark green morocco, forming compartments filled with solid gold tools, wide gold borders.

Only one other copy of this edition is said to be extant. One hundred and ninety-three woodcuts.

3 **Albumazar** de magnis conjunctionibus.

Venetiis, 1515.

4to, red levant morocco, doubled with the same, wide borders in solid gold tools on the sides.

4 **Alexandre, Arsène.**

Les Reines de l'Aiguille, Modistes et Couturières. Paris, 1902.

8vo, embroidered binding of pond lilies and foliage on a pink ground.

Japan paper copy, one hundred printed, with the illustrations in three states.

5 **Anacreon.**

Odæ. Lutetiæ, 1554.

4to, brown levant morocco, doubled with olive brown morocco, wide dentelle borders inside, the covers decorated in a rich Renaissance design in light brown, blue, dark green and red mosaic, in the purest style.

The only known vellum copy of the first edition.

6 **Andrews, William Loring.**

Gossip about Book Collecting.

New York, 1900.

Two volumes, 8vo, blue levant morocco, doubled with red watered silk, sides decorated with a Derôme dentelle border.

One of one hundred and sixteen copies on Holland paper, with copper-plate engravings by S. L. Smith, and gelatine prints in colour by E. Bierstadt.

7 **Andrews, William Loring.**

Paul Revere and his Engraving.

New York, 1901.

8vo, red levant morocco, doubled with the same, sides decorated with a framework of eleven gold lines, within which are interlacing laurel branches, forming a border.

One of one hundred and thirty-five copies on Van Gelder paper, with coloured frontispiece and engravings by E. D. French and S. L. Smith.

8 **Andrews, William Loring.**

Bibliopegy in the United States, and Kindred Subjects. New York, 1902.

8vo, light green levant morocco, sides inlaid with red to form panels, the green being left in bands around these panels, which are filled with seventeenth century ornaments, background inlaid in black and richly tooled to present a filigree effect; doubled with light green and white brocaded satin.

One of one hundred and forty-one copies on Van Gelder paper, with engraved title and plates.

9 **Ariosto, Lodovico.**
Orlando Furioso, in English heroical verse, by [Sir] John Harington. London, 1591

Folio, brown levant morocco, doubled with vellum, large corner ornaments on the sides in mosaic of dark blue and white morocco.

First edition.

10 **Balzac, Honoré de.**
Eugénie Grandet. Paris, 1883.

8vo, light brown levant morocco, doubled with blue morocco, sides covered with interlacings of dark blue mosaic and compartments decorated in small eighteenth century tools. A special binding of great beauty.

One hundred and twenty copies printed, with the eight etchings in two states.

11 **Balzac, Honoré de.**
La Femme de Trente Ans. Paris, 1902.

8vo, grey blue levant morocco, "romantique" borders.

Vellum paper copy, one hundred and fifty printed. Thirty-five etchings.

12 **Banville, Théodore de.**
Gringoire. Paris, 1904.

12mo, red levant morocco, gold decoration in the manner of the Middle Ages.

Japan paper copy, twenty printed, with one plate in four states, with the engraver's notes. Thirty-two coloured illustrations.

13 **Banville, Théodore de.**

Les Princesses. Paris, 1904.

Royal 8vo, citron levant morocco, doubled with the same, back and sides covered with mosaic interlacings in maroon, green bands, and eighteenth century tooling.

Japan paper copy, one hundred and thirty printed, with the plates in three states.

14 **Barham, Richard H. D.**

Ingoldsby Legends. First Series.
London, 1840.

8vo, olive green levant morocco, gold-tooled "rolled" borders.

First edition.

15 **Bateman, Stephen.**

Batman Uppon Bartholome [de Glanvilla] His Booke De Proprietatibus Rerum.
Thomas East, London, 1582.

Folio, brown levant morocco, decorated with a combination of azured tools on green mosaic, wide gold borders, producing a very brilliant effect.

Black-letter.

16 **Blake, William.**

Songs of Innocence. London, 1789.

8vo, light brown levant morocco, doubled with

red morocco, mosaic inside corners of flowers, side borders of red mosaic with flowers and leaves in yellow, blue, and green morocco, somewhat in the style of English eighteenth century work.

Coloured by Blake, and presented by him to his physician.

17 **Boccaccio, Giovanni.**

Life of Dante.

New York, Grolier Club, 1900.

4to, olive brown levant morocco, doubled with vellum; wide borders of azured tools in a rich combination on the sides.

One of three copies printed upon vellum.

18 **Brathwait, Richard.**

The Shepheards Tales. London, 1621.

Small 8vo, citron levant morocco, doubled with citron morocco, a "semis" of flowers in gold on the sides.

First edition of the first series of Tales, and probably the rarest of all the author's works. One of only two known copies.

19 **Brereton, John.**

A Briefe and true Relation of the Discouerie of the North part of Virginia.

Londini, 1602.

4to, dark green levant morocco, inlaid with red and yellow, and gold-tooled in imitation of a

seventeenth century English cottage binding; doubled with red morocco, with border of fillets and filigree work.

First issue of the first edition. One of three known copies.

20 **Bridges, Robert.**

The Growth of Love.

Portland, Maine, 1894.

4to, blue levant morocco, gold-tooled, with border of straight and curving citron mosaic bands, and red inlaid corner pieces; the curved bands form an oval, upon which is inlaid a cluster of white lilies, with their green leaves, and gold-tooled branches; doubled with citron levant, inlaid with a band of blue, the corners ornamented with gold branches; the lower cover bears but one lily, while the upper has three and two buds.

No. 10 of ten copies on Japan vellum.

21 **Bridges, Robert.**

Now in Wintry Delights. Oxford, 1903.

4to, brown levant morocco, doubled with the same, sides decorated with a double border of tiny gold flowers, outlined by fillets, the inner corners ornamented with small tools.

22 **Broglie, Duc de.**

La Journée de Fontenoy. Navarre, 1897.

4to, blue levant morocco, the back and sides with an original design of a special character, gold-tooled.

One of seventy-five copies printed on vellum paper, with the plates in two states, and an original water-colour drawing by Lalauze. Twelve etchings by Lalauze.

23 **Brooke, Fulke Greville, Lord.**

Certaine Learned and Elegant Workes.

London, 1633.

Folio, citron levant morocco, borders of dark green mosaic and white, forming a beautiful contrast with the background.

Large paper copy of the first edition.

24 **Browne, William.**

Britannia's Pastorals.

London, [1613]—1616.

Folio, two books in one volume, red levant morocco, doubled with the same, wide borders formed of a combination of curving fillets and azured tools, producing a very brilliant effect.

First edition of both parts.

25 **Burns, Robert.**

Poems. New York, 1788.

8vo, olive green levant morocco, doubled with the same, wide borders in gold on the sides, with interlacings and very small foliage worked with the greatest delicacy.

126 **Bury, Richard de.**

Phylobyblon. [Spiræ, 1483.]

4to, dark blue levant morocco, doubled with lighter blue morocco, inside panels in azured tools, side borders of azured tools and straight fillets.

Second edition. Black-letter.

127 **Carew, Thomas.**

Poems. London, 1642.

8vo, red levant morocco, gold-tooled, sides decorated with border of fillets, centre panel formed by straight and curved lines, with pointillé fleurons at all the corners and about the curved portions of the lines, in the manner of the early seventeenth century.

Second edition.

128 **Carmelianus, Petrus.**

Carmen. [Londini, Pynson, circa 1514.]

4to, citron levant morocco, doubled with vellum, sides decorated with especially designed tools characteristic of the epoch, and adapted from the engraved ornaments in the book.

One of two recorded copies printed upon vellum.

129 **Claretie, Jules.**

La Corde. Paris, 1901.

8vo, citron levant morocco, decoration entirely

in gold, in small symmetrical compartments, with a rose in the centre of each.

One hundred and twenty-five copies printed. Frontispiece and thirteen other illustrations on India paper.

30 **Cotton, Charles.**

Poems. London, 1689.

8vo, blue levant morocco, bands, corners, and centre in mosaic of brick red and light brown, pointillé tools.

31 **Cowley, Abraham, and others,** *translators.*

Anacreon. Oxford, 1683.

8vo, citron levant morocco, sides bordered with fillets and dotted lines, enclosing a narrow dentelle border made with Le Gascon tools.

First edition.

32 **Crashaw, Richard.**

Steps to the Temple. London, 1670.

8vo, red levant morocco, gold-tooled, sides decorated with narrow border of minute sixteenth century tools, outlined by fillets.

Third edition, with engraved frontispiece.

33 **Davenport, Cyril.**

English Embroidered Bookbindings.

London, 1899.

4to, green corded silk, back and side borders em-

broidered in a floral and scroll design of yellow, pink, lavender, and green.

Fifty copies printed on Japan paper.

34 **Davenport, Cyril.**

English Embroidered Bookbindings.

London, 1899.

4to, dark olive green levant, inlaid with straight and curving bands of light brown, and a design of red and white roses and green leaves, gold-tooled, in imitation of an embroidered binding; doubled with red levant, bordered with filleted and dotted lines and fleurons; the lower cover has no decoration except a border formed by an inlaid band of light brown.

Fifty copies printed on Japan paper.

35 **Defoe, Daniel.**

The Fortunate Mistress. London, 1724.

8vo, red levant morocco, doubled with the same, side panels of small tools and curving fillets, "en champ." A very elaborate binding.

First edition.

36 **Denton, Daniel.**

A Brief Description Of New York.

London, 1670.

4to, red levant morocco, gold-tooled border formed by squares and parallelograms, outlined by fillets and decorated with seventeenth century tools, centre panel broken by tooling to form an oval.

First edition.

37 **D' Esparbès, Georges.**

La Légende de l'Aigle. Paris, 1901.

Royal 8vo, red levant morocco, Empire borders in gold.

One of thirty-five Japan paper copies, with a duplicate set of the woodcuts.

38 **Dobson, Austin.**

At the Sign of the Lyre. London, 1885.

8vo, Janseniste binding of blue levant morocco, doubled with red watered silk.

First edition, with frontispiece by E. A. Abbey.

39 **Dobson, Austin.**

Four French Women. London, 1890.

Square 8vo, light blue levant morocco, decorated with a rich border and central panel in very small tools.

Large paper copy of the first edition.

40 **Donne, John.**

Poems. New York, Grolier Club, 1895.

8vo, bluish green levant morocco, doubled with red morocco, "romantique" design on the sides in mosaic of red, light brown and dark green. A very brilliant effect.

41 **Doucet, Jérome.**

Trois Légendes d'or, d'argent et de cuivre.
Paris, 1901.

8vo, dark blue levant morocco, covered with a unique design in the form of borders composed of gold tools of the eighteenth century.

Japan paper copy, thirty printed, with an extra set of the plates in black on India paper.

42 **Drayton, Michael.**

Polyolbion. London, [1612].

Folio, red levant morocco, doubled with the same, sides entirely covered by a large decoration of azured tools.

First issue of the first edition.

43 **Drayton, Michael.**

The Battaile of Agincourt.
London, 1627.

Folio, light brown levant morocco, doubled with red morocco, mosaic ground of green morocco, so arranged as to make the interlacings of light brown appear as the mosaic part. The effect of the small tools on the compartments of blue and brown is exceedingly rich.

First edition.

44 **Dryden, John, and others.**

Examen Poeticum: Being The Third Part Of Miscellany Poems. London, 1693.

8vo, blue levant morocco, gold-tooled, sides deco-

rated with border of two straight and one dotted line, and inner panel surrounded by three lines, with fleurons at the corners, in the manner of the early seventeenth century.

First edition.

45 **Euclid.**

In artem Geometrie. Venetiis, 1482.

Folio, light brown levant morocco, doubled with vellum, sides decorated with an architectural design in mosaic of apple and dark green, and light and dark brown, forming a most harmonious effect.

First edition of the Latin translation.

46 **Evelin, Robert, and others.**

A Direction For Adventurers.

n. p., 1641.

4to, dark green levant morocco, gold-tooled, sides decorated with a border formed by straight mosaic bands of olive and sixteenth century azured tools, diamond-shaped figure in the centre formed by arabesques of pointillé mosaic and gold.

First edition; probably a unique copy.

47 **Fitzgerald, Edward.**

Polonius. Portland, Maine, 1901.

12mo, bright green levant morocco, doubled with the same, sides decorated with a border of

small tools, fillets, and dotted lines, within which is a panel formed by red mosaic bands, intertwined with gold-tooled vines, broken in centre of top and bottom by floral designs in gold, birds, butterflies and squirrels; in the manner of the eighteenth century.

No. 3 of four copies on vellum.

48 **France, Anatole.**

Balthasar et la Reine Balkis. Paris, 1900.

8vo, brown corded silk, wide borders embroidered in a conventional design of flowers in various bright colours.

Three hundred copies printed on vellum paper. Water-colour illustrations.

49 **France, Anatole.**

Les Noces Corinthiennes. Paris, 1902.

8vo, citron levant morocco, borders composed of dentelle tools of the seventeenth century and mosaic bands of brown morocco.

Printed on India paper.

50 **France, Anatole.**

Le Lys Rouge. Paris, 1903.

8vo, "chaudron" levant morocco, doubled with the same, back and side borders composed of beautiful original interlacings of light and dark green and white mosaic, and seventeenth century gold tools.

Japan paper copy, ninety printed, with full page plates in two states.

51 **Gaffori, Franchino.**
De Harmonia Musicorum Instrumentorum.
Mediolani, 1518.

Folio, red levant morocco, doubled with the same, sides entirely covered with very small tools in a rich design.

Dedicated to Jean Grolier, a woodcut of whose arms is on the verso of a4.

52 **Gautier, Théophile.**
Jean et Jeannette. Paris, 1894.

8vo, blue levant morocco, doubled with the same, decorated in mosaic of brown morocco, with branches of roses in gold, similar to "Une Amazone sous le Premier Empire" by Henri Lachize, with the addition of a mosaic centre surrounded with small tools.

Vellum paper copy, with the plates in three states.

53 **Gautier, Théophile.**
Emaux et Camées. Paris, 1895.

8vo, very light brown levant morocco, "semis" of flowers in red mosaic, outlined in red bands.

One hundred and ten water-colour illustrations.

54 **Gautier, Théophile.**
Celle-ci et Celle-la. Paris, 1900.

8vo, blue levant morocco, entirely covered with an original design composed of small tools, forming borders and compartments.

One hundred and twenty-five copies printed, with plates in three states.

55 **Gautier, Théophile.**

Le Pavillon sur l' Eau. Paris, 1900.

8vo, black satin, embroidered in a scene in the Japanese or Chinese manner, representing a person, birds, and a decorative tree in colours and gilt.

Japan paper copy, with an extra set of the illustrations in black on India paper.

56 **Gautier, Théophile.**

Le Roman de la Momie. Paris, 1901.

8vo, citron levant morocco, borders of mosaic interlacings in olive morocco, conventional ornaments in brick-red mosaic blind-tooled, and white mosaic gold-tooled, other special decorations in solid gold, doubled with citron morocco, silk guards with Egyptian figures.

One of seventy-five Japan paper copies, with the forty-two plates in two states.

57 **Gerson, Jean Charlier de.**

De Spiritualibus. Nuremberge, 1470.

Folio, dark brown levant morocco, doubled with the same, sixteenth century dentelle borders inside, a combination of blind and gold-tooling on the outside.

The first book printed in Nuremberg.

58 **Goldsmith, Oliver.**

An Enquiry into the Present State of Polite Learning in Europe. London, 1759.

8vo, niger skin, decorated with small tools of the eighteenth century in a charming border.

First edition, entirely uncut. Inserted is an autograph letter from Goldsmith.

59 **Goldsmith, Oliver.**

The Traveller. London, 1765.

4to, olive green levant morocco, doubled with the same, the sides entirely covered by a combination of small tools producing a very rich effect.

First edition.

60 **Goldsmith, Oliver.**

The Traveller. London, 1765.

4to, citron levant morocco, doubled with the same, sides decorated in a panel of unique design composed of very narrow green and red mosaic curves of extreme delicacy, and pointillé compartments.

First edition.

61 **Goldsmith, Oliver.**

Deserted Village. London, 1770.

Small 8vo, olive green levant morocco, doubled with darker green morocco, wide borders of small tools and mosaic of dark green on the sides.

62 **Goldsmith, Oliver.**

The Deserted Village. London, 1770.

4to, dark blue levant morocco, doubled with the same, the sides entirely covered by a very rich combination of interlacings in green and light brown mosaic, enriched by small gold tools of the seventeenth century. A most elaborate binding.

First quarto edition, entirely uncut.

63 **Goldsmith, Oliver.**

The Deserted Village. London, 1770.

4to, olive green levant morocco, doubled with the same, wide borders on the sides composed of a combination of special tools producing a very delicate effect.

First quarto edition.

64 **[Gorton, Samuel.]**

Simplicities Defence. London, 1646.

4to, dark green levant morocco, border made up of four gold-tooled bands, separated by dotted lines, interlacing at the top, bottom and sides, where they are also broken by eighteenth century tools.

First edition.

65 **Halsey, R. T. Haines.**

Pictures of Early New York on dark blue Staffordshire Pottery.

New York, Grolier Club, 1899.

4to, brilliant blue levant morocco, doubled with

the same, sides covered with a unique design in light and dark blue and white mosaic appropriate to the book, gold-tooled in open foliage, the intervals filled with dots.

Extra set of plates printed upon satin.

66 **Hawthorne, Nathaniel.**

The Scarlet Letter. New York, 1904.

8vo, citron levant morocco, doubled with the same, sides covered with a rich mosaic design of conventional leaves and flowers in dark blue, red, and white morocco. A very rich binding.

The only copy printed upon vellum, with the plates in two states, black and coloured, and the original drawings bound in.

67 **Helyas.**

The History of Helyas Knight of the Swan [Translated by Robert Copland].
New York, Grolier Club, 1901.

4to, dark green levant morocco, doubled with vellum, side borders of contemporary tools, made especially for this book.

One of three copies printed upon vellum.

68 **Heremite, Jacques l'.**

A True Relation of the Fleete.
London, 1625.

4to, orange levant morocco, sides decorated with

an irregular mosaic border of green, sprinkled with gold dots, and inner border of tulips, gold-tooled; in the style of the modern English school.

First edition of the English translation.

69 **Hoe, Robert.**

A Lecture on Bookbinding as a Fine Art.
New York, Grolier Club, 1886.

4to, red levant morocco, doubled with vellum, wide borders on the sides in interlacings of green mosaic, scrolls tooled in gold with remarkable delicacy and elegance, enriched with white mosaic tools.

Printed upon vellum, with the plates on satin.

70 **Hookes, Nathaniel.**

Amanda, a Sacrifice to an unknown Goddesse.
London, 1653.

8vo, olive green levant morocco, doubled with light brown morocco, sides covered with a rich design of curving fillets and small tools, very delicately and beautifully executed.

First edition.

71 **Houssaye, Henry.**

Aspasie Cléopatre Théodora.
Paris, 1899.

8vo, citron levant morocco, doubled with the

same, sides decorated with large interlacings of dark green, other tools worked in blind on red, green, and white morocco. A special decoration of great originality.

One hundred and twenty copies printed, with an extra set of the illustrations in black on India paper.

72 **Huysmans, J. K.**

Le Quartier Notre Dame. Paris [1905].

Royal 8vo, brown levant morocco, blind-tooled in compartments, each one containing a conventionalized flower in gold, solid gold borders.

One of ten copies printed on Japan paper, with the etchings in three states.

73 **Ibrahim, Sliman-ben,** *editor.*

Rabiâ el Kouloub ou Le Printemps des Cœurs. Paris, 1902.

8vo, citron levant morocco, doubled with the same, back and sides decorated with an original design of interlacings of brown mosaic, blind-tooled, interspersed with green and red mosaic tools outlined in gold.

Japan paper copy, thirty printed, with the plates in black and colour.

74 **Kilian, Lucas.**

A. B. C. Buechlin. [Augsburg, 1627.]

4to, dark red levant morocco, covered entirely in curving fillets in a Renaissance design.

Twenty-four plates containing the letters of the Alphabet.

75 **Killigrew, Anne.**

Poems. London, 1686.

4to, red levant morocco, sides decorated with border of two straight lines, centre panel formed by three lines, with fleurons at the corners, in the manner of the seventeenth century.

Large paper copy of the first edition, with mezzotint portrait by Becket, after the painting by Anne Killigrew.

76 **Lace Book.**

La Gloria et l'Honore de Ponti Tagliati.

Venetia, 1558.

4to, light brown levant morocco, doubled with red morocco, sides covered with a decoration of curving fillets and green mosaic, producing an entirely original effect.

Probably a unique copy.

77 **Lachize, Henri.**

Une Amazone sous le Premier Empire.

Paris, 1902.

8vo, red levant morocco, decorated in mosaic interlacings of darker red, with branches of roses in gold.

Japan paper copy, seventy-five printed, with an extra set of the vignettes in three states.

78 **La Fontaine, Jean de.**

Contes et Nouvelles en vers.

Amsterdam [Paris], 1762.

Two volumes, 8vo, niger skin, procured especially

for this copy, giving the general effect of a binding of the period, dentelle in the manner of Derôme, of the purest style.

With illustrations by Eisen.

79 **La Fontaine, Jean de.**
Contes et Nouvelles en vers. [Volume I.]
Amsterdam [Paris], 1762.
8vo, niger skin, tooled in a dentelle border in the manner of Derôme.

80 **Lamb, Charles.**
Elia. London, 1823.
8vo, dark green levant morocco, wide borders of original design on the sides.
First issue of the first edition.

81 **La Motte-Roullant, Seigneur de.**
Les Facetieux de Viz des Cent et Six Nouuelles. Paris, 1550.
Small 8vo, citron levant morocco, sides decorated with mosaics in red and dark green in the Padeloup manner, doubled with red morocco, mosaic bands of green and citron.

82 **Lemaitre, Jules.**
Contes Blancs. Paris, 1900.
8vo, light brown satin, embroidered in a thicket of eglantines in deep pink, and foliage in various shades of green.
Two hundred copies printed for the "Bibliophiles Indépendants."

83 **Leyes y ordenancas** pa la gouernacion de las Indias.

[Alcala de Henares, Joan de Brocar, 1543.]

Folio, dark green morocco, gold-tooled, fillets outline a plain border and centre panel, between which is a wide inner border, ornamented by straight and curved interlacing bands, and gold-tooled, in the style of a Grolier binding.

First edition, with title-page vignette and woodcuts.

84 **Life of Christ.**

Tboeck van den leuen ons heeren ihesu christi.

Antwerpen, 1487.

Folio, red levant morocco, doubled with red morocco, sides entirely covered with a wide border and central panel of mosaic in light and dark green and open tools producing a most curious effect.

Black-letter, with two hundred and forty-six woodcuts.

85 **Louÿs, Pierre.**

Byblis. Paris, 1901.

8vo, pearl grey satin, embroidered in a border of mauve flowers and large leaves in different shades of green.

One of five Japan paper copies, with the illustrations coloured by the artist, and an extra set of the designs in black on India paper.

86 **Louÿs, Pierre.**

La Femme et le Pantin. Paris, 1903.

8vo, light brown levant morocco, Spanish borders entirely blind-tooled and in raised mosaic of green, citron, and red, heightened with compartments having a pointillé ground, doubled with light brown morocco. An unusual and remarkable binding, showing the mosaic in low relief.

One of thirty Japan paper copies, with the plates in two states, black and coloured.

87 **Lucian.**

Dialogues des Courtisanes.

Paris, Edition Boudet, n. d.

Royal 8vo, citron levant morocco, doubled with the same, sides decorated with a unique design in compartments surrounded by dots forming a border composed of mosaic interlacings in dark green and tools in various colours. The effect is most attractive.

One of twenty-five Japan paper copies, with an extra set of the illustrations in black on India paper.

88 **Mauclair, Camille.**

Le Poison des Pierreries. Paris, 1903.

4to, grey blue levant morocco, wide borders inside, borders outside of a special design worked with small gold tools, producing a very rich effect.

One of thirty Japan paper copies, with the plates in three states.

89 **Mauclair, Camille.**

Trois Femmes de Flandre. Paris, 1905.

8vo, red levant morocco, doubled with the same, sides covered with a wide mosaic band of black morocco, forming a ground for a decoration of tulips and other flowers and leaves, in mosaic of citron, white, and green tooled in gold, producing a rich and unique effect.

Japan paper copy, with coloured illustrations by H. Cassiers. An extra set of the plates in black.

90 **Mayneville.**

Chronique du temps qui fut La Jacquerie.

Paris, 1903.

8vo, red levant morocco, wide borders of small tools inside, dark green mosaic compartments on the outside, and pointillé and seventeenth century tools. A very original design.

One of twenty-five Japan paper copies, with the plates in four states.

91 **Meredith, George.**

Modern Love. Portland, Maine, 1891.

4to, green levant morocco, sides decorated with black mosaic band for a border, and straight and curved interlacing bands of black, brown and red (all blind-tooled), leaving a centre oval, with vase of decorative flowers inlaid on upper cover, and sprays of flowers at the cor-

ners; doubled with red levant, with border of small tools, fillets and dotted lines.

No. 1 of ten copies on Japan vellum.

92 **Merimée, Prosper.**

Colomba. Paris, 1904.

8vo, dark green levant morocco, wide borders of scrolls with flowers and birds, and some tools in apple green mosaic.

One of fifty Japan paper copies, with an extra set of the woodcuts.

93 **Mitchell, S. Weir.**

The Youth of Washington.

New York, 1904.

4to, brown levant morocco, doubled with olive green levant, in the manner of a Janseniste binding, with branches of green and yellow maple leaves (blind-tooled) inlaid on the upper cover.

One of one hundred and one copies, with water-colours by Herman Tholey.

94 **Montaigne, Michel.**

Essayes, done into English by John Florio.

London, 1613.

Folio, red levant morocco, doubled with red morocco, very handsome border of interlacings in green mosaic and solid gold tools of the sixteenth century.

95 **Montesquieu, Baron de.**

Le Temple de Gnide. Paris, Didot, 1796.

4to, apple green levant morocco, doubled with the same, dentelle borders inside, a unique border in an entirely original design of mosaic bands in dark blue and citron morocco and characteristic small gold tools.

Large paper copy, with coloured plates and inserted engravings.

96 **Montesquieu, Baron.**

Le Temple de Gnide. Paris, 1795.

12mo, apple green levant morocco, doubled with the same, interlacings of darker green, mosaic tools in light brown.

One of two copies printed on vellum.

97 **Morris, William.**

The Pilgrims of Hope.

Portland, Maine, 1901.

8vo, dark olive levant morocco, doubled with a lighter shade, with dentelle borders.

No. 3 of four copies on vellum.

98 **Musset, Alfred de.**

Lorenzaccio. Paris, 1895.

8vo, olive levant morocco, doubled with the same, sides decorated in a very rich design composed of small tools all in mosaic, forming a border of light brown, white, and red. An especially elaborate binding of the finest character.

Printed on India paper. One hundred and fifteen copies issued to the Société des Amis des Livres. Coloured illustrations.

99 **Musset, Alfred de.**

Histoire d' un Merle blanc. Paris, 1904.

4to, dark blue levant morocco, back and side borders in a unique decoration of small gold tools, birds, flowers, etc., with other tools in citron mosaic, doubled with white morocco.

Vellum paper copy, thirty printed, with the twenty-nine illustrations in three states.

100 **Musset, Alfred de.**

On ne badine pas avec l' Amour.

Paris, 1904.

8vo, blue levant morocco, "semis" of flowers surrounded by wide borders of gold.

Two hundred copies printed on vellum paper. Thirty-five coloured illustrations.

101 **Ockonickon.**

A True Account Of The Dying Words Of Ockonickon. London, 1682.

4to, red levant morocco, elaborately gold-tooled in the manner of the English seventeenth century, sides broken up into panels by means of small white crescent-shaped figures inlaid, mosaic border of white with dotted gold line through the centre; doubled with red levant, with seventeenth century corner ornaments.

First edition.

102 **Omar Khayyam.**
Rubáiyát [Translated by Edward Fitzgerald].
London, 1859.

8vo, blue levant morocco, inlaid with citron in Persian design, and richly gold-tooled; doubled with citron levant, paneled with blue at the corners and in the centre.

First edition.

103 **Pater, Walter.**
Marius the Epicurean.
Portland, Maine, 1900.

Two volumes, 8vo, green levant morocco, doubled with light brown, sides decorated with running vines, fleurons, and straight, curving and dotted lines, gold-tooled, forming a border within which are eight pointillé compartments, inlaid; above the border at the foot is a basket of flowers, gold-tooled and inlaid, mosaic bands surround the whole; in the manner of the eighteenth century.

No. 2 of four copies on vellum.

104 **Pembroke (Earl of), and Sir Benjamin Rudyerd.**
Poems. London, 1660.

8vo, red levant morocco, doubled with red morocco, decoration of small tools of great delicacy, forming borders and central ornaments on the sides.

First edition.

105 **Pichon, Baron Jérôme.**

Life of Count Hoym.

New York, Grolier Club, 1889.

Royal 8vo, dark blue levant morocco, doubled with vellum, rich compartments of small tools, on a pointillé background; wrapper lined with embroidered silk.

One of three copies printed upon vellum.

106 **Pocket Book.**

A Little Pretty Pocket-Book.

Worcester, 1787.

16mo, apple green levant morocco, doubled with the same, mosaic compartments of dark green and red. The effect of the gilding is remarkably delicate.

107 **Poor, Henry W.**

American Bookbindings in [his] Library . . . described by Henri Pène du Bois.

New York, 1903.

8vo, red levant morocco, sides decorated with straight and curving interlacing bands of olive mosaic, and gold-tooled in the manner of Le Gascon; doubled with red levant, with narrow dentelle border of Le Gascon tools.

No. 2 of three copies on vellum, with sets of the illustrations on vellum, Japan and Holland paper.

108 **Prayer-Book.**

A Booke of Christian Prayers.

London, 1578.

4to, green levant morocco, doubled with olive morocco, decoration of mosaic bands of light brown morocco, in very pleasing contrast.

First published edition.

109 **Prayer Book** of Edward VII.

London, 1903.

4to, natural pigskin, blind-tooled in the sixteenth century manner.

110 **Psalterium et Preces.**

Flemish illuminated manuscript.

[About 1310.]

4to, red levant morocco, doubled with vellum, sides covered with a combination of small tools all in mosaic of yellow, dark and light green, and white. The delicacy of design and the combination of colour produce an effect which it would be impossible to surpass. A unique binding which for originality and superb effect it would be difficult to find equalled.

Written upon vellum, and ornamented with exquisitely executed miniatures in the finest possible state of preservation.

111 **Quentin, Jehan.**

L'Oreloge de Devocion.

Paris, Estienne Jehannot [avant 1500].

8vo, green levant morocco, back and sides covered with a mosaic design in brown and white morocco, in the centre of the upper cover an oval plaque, in ivory, compartments above and below filled with dots. A superb piece of work.

Printed on vellum, with twenty-seven miniatures.

112 **Renan, Ernest.**

Le Broyeur de Lin. Paris, 1901.

8vo, grey blue levant morocco, doubled with the same, with a "semis" of small flower branches on the sides.

Vellum paper copy, seventy-five printed, with a set of the vignettes out of the text.

113 **Rossetti, Dante Gabriel.**

The House of Life.

Cambridge, Mass., 1893.

8vo, antique old gold brocaded silk, embroidered in gracefully interlacing sprays of leaves and flowers in mauve and pink, producing a most decorative effect.

114 **Rossetti, Dante Gabriel.**

The Blessed Damozel. London, 1898.

4to, dark grey satin, sides embroidered in a beautiful design of curving foliage and small pink and white flowers.

Japan paper copy.

115 **Rossetti, Dante Gabriel.**

Poems. Portland, Maine, 1902.

8vo, light brown levant morocco, doubled with the same in a lighter shade, sides decorated with a wide pointillé border, outlined by blind-tooled fillets, leaving a plain centre panel; the border is inlaid with bands of old blue, branches of conventionalized horse-chestnuts, and insects; so treated as to leave the decoration in relief.

No. 2 of four copies on vellum.

116 **Rostand, Edmond.**

Cyrano de Bergerac. Paris, 1899.

4to, red levant morocco, decorated with a panel composed of gold scrolls and citron mosaic flowers, "en champ."

Japan paper copy, twenty printed, with the woodcuts in three states.

117 **Sidney, Sir Philip.**

The Countesse of Pembrokes Arcadia.

London, 1598.

Folio, green levant morocco, doubled with the original calf cover, with arms in the centre; rich design on the sides, in the eighteenth century English manner.

118 **Spenser, Edmund.**

Colin Clouts Come home againe.

London, 1595.

4to, brown levant morocco, doubled with olive

green morocco, sides covered with a very handsome combination of curving fillets and azured tools.

First edition.

119 **Spenser, Edmund.**

Foure Hymnes. London, 1596.

4to, citron levant morocco, small mosaic bands of red and green morocco on the sides, in a unique arrangement, with small tools on the mosaic.

First edition.

120 **Spenser, Edmund.**

Foure Hymnes. London, 1596.

4to, brown levant morocco, doubled with olive green morocco, decoration of interlacings in green and light brown mosaic forming six compartments, the intervals in azured tools.

First edition.

121 **Swinburne, Algernon Charles.**

Atalanta in Calydon. London, 1865.

4to, brown levant morocco, doubled with the same, sides decorated in a Renaissance design of red and dark green mosaic, blind-tooled, and with light brown inlaid work in relief, gold-tooled; the whole with curving fillets, and a remarkable grace of line.

First edition.

122 **Swinburne, Algernon Charles.**
Songs before Sunrise.
Portland, Maine, 1901.
8vo, rose levant morocco, doubled with brown levant, upper cover inlaid in relief with grey clouds and emblems of the dawn in brown and green, blind-tooled; gold lines, representing sun rays, radiate from the foot of the cover; in the centre of the lower cover is a lyre, inlaid.
No. 3 of four copies on vellum.

123 **Tennyson, Alfred, Lord.**
Maud, and other Poems. London, 1855.
16mo, light green levant morocco, doubled with old rose silk, sides decorated with gold-tooled intertwining rose branches, starting from the lower inside corner and forming a border; small birds and butterflies.
First edition.

124 **Thomson, James.**
The Seasons. London, 1802.
8vo, apple green levant morocco, decoration entirely in gold, in small symmetrical compartments, with a daisy in the centre of each.
Large paper copy, with the original plates in proof state, some in duplicate.

125 **Thomson, James (1834-1882).**
The City of Dreadful Night.
Portland, Maine, 1892.
4to, light brown levant morocco, doubled with

blue levant, sides decorated with broad blue mosaic bands, strapped with olive, forming a frame and an oval in the centre, the intervening space inlaid with appropriate decoration of red; the whole blind-tooled.

No. 3 of ten copies on Japan vellum.

126 **Vaughan, Henry.**

Silex Scintillans. London, 1650.

Small 8vo, dark green levant morocco, doubled with the same, sides covered with a rich decoration of small tools, pointillé, with an old silver repoussé medallion inlaid in the centre of the front cover.

First edition.

127 **Vaughan, Henry.**

Silex Scintillans. London, 1650.

Small 8vo, dark green levant morocco, doubled with the same, sides covered with a decoration of curving fillets and small mosaic tools in a very graceful design. In the centre of the front cover is a small old silver repoussé plaque.

First edition.

128 **Vaughan, Henry.**

Silex Scintillans. London, 1650–1655.

Small 8vo, dark green levant morocco, doubled with the same, sides covered with a Du Seuil

design of curving fillets and Le Gascon tools, with a large central ornament of Le Gascon tools.

First editions of both parts.

129 **Vaughan, Henry.**

Olor Iscanus. London, 1651.

Small 8vo, olive green levant morocco, side borders in mosaic of red composed of curving fillets, somewhat in the old anglicized manner of Padeloup.

First edition. Horace Walpole's copy.

130 **Vavassore, Giovanni Andrea,** *editor.*

Corona di racammi. Vineggia [15—].

4to, brown levant morocco, beautiful contemporary border of scrolls and azured tools.

Fifty-one pages of lace designs.

131 **Vicaire, Gabriel.**

Rosette en paradis. Paris, 1904.

8vo, blue levant morocco, doubled with the same, large panels in darker blue morocco, original tools in mosaic of various colours. A beautiful effect is produced by the mosaic and special tools.

One hundred and fifteen copies printed.

132 **Vidal, Pierre.**

Les Heures de la Femme à Paris.

Paris [19—].

4to, blue levant morocco, rich dentelle borders in the manner of Derôme.

One of twenty-five Japan paper copies printed, with the plates in two states.

133 **Waller, Dryden, and Sprat.**

Three Poems upon the Death of his late highnesse Oliver Lord Protector of England, Scotland and Ireland. London, 1659.

4to, apple green levant morocco, large corner ornaments in small tools of the seventeenth century.

134 **Warner, William.**

Albion's England. London, 1612-1606.

4to, two parts in one volume, niger skin, doubled with the same; compartments of small gold tools and foliage.

First edition of the second part.

135 **Wood, William.**

New England's Prospect. London, 1635.

4to, light brown levant morocco, doubled with red morocco, sides covered with a very original border of small tools, curving fillets, and pointillé.

136 **Xeres, Francisco de.**

Verdadera relacion de la conquista del Peru.
Sevilla, Bartholomé Perez, 1534.

Folio, dark brown levant morocco, gold and blind-tooled, sides bordered with long panels and corner pieces, ornamented with diaper pattern in gold, centre panel broken up into compartments by sixteenth century blind-tooling, centres of compartments filled with gold-tooled fleurons.

First edition, with vignette on title-page.

137 **Zola, Emile.**

L'Attaque du Moulin. Paris, 1901.

8vo, red levant morocco, decorated in a unique manner with borders, compartments, and centre ornament composed of small eighteenth century tools.

One of twenty-five Japan paper copies printed, with the plates in four states.

138 **Prayer-Book.**

The Book of Common Prayer.
New York, 1893.

4to, white levant morocco, highly ornamented. Pages decorated with symbolical borders.

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